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The Influence of Translation on Shakespeare's Reception in Iran:  
**THREE FARSI HAMLETS AND SUGGESTIONS FOR A  
FOURTH**

Dissertation submitted to Middlesex University  
in partial fulfilment of the requirements for the degree of  
Doctor of Philosophy

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## ABBREVIATIONS

ADO	Much Ado about Nothing	A.D.	Anno Domini
ALL'S	All's Well that Ends Well	AOD	American Oxford Dictionary
ANTONY	Antony and Cleopatra	B	Mahmood Etemadzadeh (Behazin)
AS	As You Like It	B.C.	Before Christ
CAES.	Julius Caesar	ed.	editor, edited by
ERR.	Comedy of Errors	edn	edition
GENT.	The Two Gentlemen of Verona	F	Masoud Farzad
H4A	First Part of Henry IV	H	Abbas Horri
H4B	Second Part of Henry IV	ibid	ibidem (in the same place)
H5	Henry V	l.	line (pl. ll.)
H6A	First Part of Henry VI	LH	Lunar Hejira
H6B	Second Part of Henry VI	lit.	literal(ly), literature
H8	Henry VIII	MFD	Mo'in Farsi Dictionary
HAM.	Hamlet	MO	Mark of direct object
JOHN	King John	N	Abolqasem Nasser al-molk
LLL	Love's Labour's Lost	n.d.	no date
LR.	King Lear	no.	number
MCB.	Macbeth	OED	The Oxford English Dictionary
MEAS.	Measure for Measure	p.	page (pl. pp.)
MERCH.	The Merchant of Venice	pl.	plural
MIDSUM.	A Midsummer-night's Dream	poss e	possessive e
OTH.	Othello	R	Mostafa Rahimi
R3	Richard III	S	Hasanqoli Saloor
ROMEO	Romeo and Juliet	sfx	suffix
SHREW	The Taming of the Shrew	sg.	singular
SONN.	Sonnets	SH	Solar Hejira
TIM.	Timon of Athens	SLQD	Shakespeare Lexicon and Quotation Dictionary
TIT.	Titus Andronicus	ST	source text
TEMP.	Tempest	TT	target text
TROIL.	Troilus and Cressida	TL	target language
TWELF.	Twelfth Night	trns.	translation/translated by
VENUS	Venus and Adonis	univ.	university
WINT.	The Winter's Tale	vol.	volume
WIVES	The Merry Wives of Windsor	W.W.	World War
		yr(s).	year(s)

# Key to Pronunciation

Farsi Alphabets	Tran-scription symbols	At the beginning	In the middle	At the end
آ (pronounced like French a)	a:	آجر (a:JOR) brick	فرنگی مآب (farangima b) French-like	does not occur
1 ا alef	a (beginning) aa (mid and end)	ابر (abr) cloud	شتاب (shetaab) haste	توانا (tavaanaa) able
ب be	b	باد (baad) wind	پنبه (panbeh) cotton	کتاب (ketaab) book
پ pe	p	پر (par) feather	سپر (separ) shield	لب (lop) cheek
2 ت te	t	تاج (taaj) crown	پتو (patoo) blanket	باروت (baaroot) gun-powder
3 ث se	s	ثواب (savaab) good deed	مثل (masal) example	خبث (khabis) wicked
ج jim	j	جوراب (jooraab) socks	نجیب (najib) noble	کاج (kaaj) pine
چ che	ch	چرم (cham) leather	بچه (bachhe) child	مچ (moch) wrist
4 ح he	h	حکایت (hekaayat) story	محروم (mahroom) deprived	صبح (sobh) morning
خ khe	kh	خدا (khodaa) god	سخت (sakht) hard	شاخ (shaakh) horn
د daal	d	دوست (doost) friend	بیدار (bidaar) awake	شاد (shaad) glad
5 ذ zaal	z	ذرت (zorrat) maize	بذر (bazr) seed	لذیذ (laziz) delicious
ر re	r	ریش (rish) beard	کره (koreh) globe	پنیر (panir) cheese
5 ز ze	z	زور (zoor) force	جزیره (jazireh) island	بز (boz) goat
ژ zhe	zh / j	زرف (zharf) deep	واژه (vaazheh) word	گوز (goozh) hump
3 س sin	s	سیب (sib) apple	اسب (asb) horse	داس (daas) sickle
ش shin	sh	شب (shab) night	دشت (dasht) desert	پاداش (paadaash) bonus
3 ص saad	s	صورت (soorat) face	نصف (nesf) half	رقص (raqs) dance
5 ض zaad	z	ضامن (zamen) guarantor	فضل (fazi) knowledg	مریض (mariz) ill
2 ط taa	t	طب (teb) medicine	مطلوب (matloob) desired	شرط (shart) condition

5	ظ	zaa	z	ظهر (zohr)	noon	انتظار (entezaar)	wait	غلیظ (ghaliz)	thick
1	ع	ain	a	عطر (atr)	perfume	ممطر (moattar)	perfumed	شمع (sham')	candle
	غ	ghain	gh	غرور (ghoroor)	pride	مغرب (maghreb)	west	باغ (baagh)	garden
	ف	fe	f	فارسی (fāarsi)	Farsi	سفره (sofreh)	table-cloth	برف (barf)	snow
	ق	qaaf	q	قلم (qalam)	pen	فقیر (faqir)	suppliant	رفیق (rafiq)	comrad.
	ک	kaaf	k	کوه (kooh)	mountain	بدهکار (bedehkaar)	debtor	شریک (sharik)	partner
	گ	gaf	g	گربه (gorbeh)	cat	جگر (jegar)	liver	برگ (barg)	leaf
	ل	laam	l	لب (lab)	lip	بالش (baalesh)	pillow	بال (baal)	wing
	م	mim	m	موش (moosh)	mouse	تمیز (tamiz)	clean	نرم (narm)	soft
	ن	noon	n	ناب (naab)	pure	گندم (gandom)	wheat	نان (naan)	bread
	و	(vaav) (waav)	v w	واضح (vaazch)	clear	روش (ravesch)	method	گاو (gaav)	cow
4	ه	he	h	هوا (havaa)	weather	ماهی (maahi)	fish	ماه (maah)	moon
	ی	ye	y	یک (yek)	one	خیار (kheyar)	cucumber	گاری (gaari)	cart

- The apostrophe (') is used after middle or final motionless vowels and vowel sounds.
- The reason I have given the same key word for (1) ع , ا (2) ط , ت (3) س , ث (4) ح , ص (5) ه , ج is that they have the same sound.
- The three major Farsi vowels are *a*, *e*, and *o* such as اجر (*ajr*) reward, امروز (*e mrooz*) today, امید (*omid*) hope. These vowels won't often appear if they occur in the middle of the words.

### Diphthongs

a'	( )	in	اعلم (a'alam)	more learned
ay	(my)	"	ایام (ayyaam)	days
e'	( )	"	اعزام (e'zaam)	dispatch
o'	( )	"	اعجوبه (o'joobe)	a woman who does astonishing things
ey	(day)	"	می (mey)	wine
oo	(too)	"	پول (pool)	money
ow	(own)	"	اوج (owj)	height
ye	(yes)	"	یک (yek)	one

Note: The empty brackets ( ) indicate that there is no such diphthong in English.



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As to the choice of the institution for this research, while due to my immigration status and that of my family in the United States, I could have more conveniently and perhaps with less financial obligation chosen an American institution, I felt a strong urge for a British academic establishment. Perhaps my previous experience at London University influenced the inclination. Thus, I embarked upon the project in London and at Middlesex University.

Throughout the study, I have drawn on my background in the Farsi language and literature gained at Tehran University (1947-50); my studies in the Teaching of English as a Foreign Language at London University (1958-59) made possible by a British Council Scholarship; as well as my more than forty years teaching and supervising experience (1961- ) at the National Institute of English where translation is the predominant method of teaching.

I have been privileged to have benefited from the knowledge and experiences of three supervisors. While the numerousness of supervisory advice might result in directional problems to which the supervisee feels obligated to adjust, it has the advantage of bringing new dimensions to the investigation.

My first supervisor was Dr. Peter Bush, Director, the British Centre for Literary Translation, to whose constructive guidance during the toddling phase and at the initial stages of the research I feel indebted. His participation in the Mashad Translation Conference (February 2000) gave me numerous opportunities to discuss the work with him and receive ample academic advice.

Dr. Bush's departure from Middlesex University, delivered the rein of supervision to Professor Kirsten Malmkjaer. The patience and the empathy with which Professor Malmkjaer led my project to its new course and acquainted it with her new signposts, alleviated the pain of adjustment. Furthermore, her profound knowledge of translation studies has been a source of inspiration for me to elaborate my findings and provide them with more rounded argument. To all and every of these I remain greatly indebted.

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With all the good will, guidance and assistance that I have received particularly from my supervisors, some errors and inadequacies are bound to be found in this study. They are mine, and for them all I take full responsibility.

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## ABSTRACT

The study consists of three parts. Part 1 defines the development of translation in Iran over almost fifteen centuries – from the reign of King Anowshiravan (531-79), who commissioned the first translation ever made from Sanskrit into Middle Persian (Pahlavi) to the year 2000. This part traces Iran's eventful history from the Arab invasion and the establishment of the Caliphate (642), through the Moghul takeover and the fall of the Caliphate (1258), to the founding of Dar al-fonoon (1852) and the rise of *translation* to significance, on to W.W.II and the state-wide replacement of French by English as the most important foreign language, resulting in a reinvigoration of translational activities, and finally to the Islamic Revolution (1979) and the end of the twentieth century.

Part 2 looks into Shakespeare's reception in Iran. Given Shakespeare's profound influence in literary and theatrical activities across the world, the attention he has received in Iran is not commensurate with his high global standing. This part endeavours to find out the circumstances of this comparative neglect. The linguistic, prosodic and cultural problems that typically an Iranian translator of Shakespeare may encounter are immense. The French and English in the nineteenth and twentieth centuries, never enjoyed anything other than the status of foreign languages, learnt or taught as auxiliaries. Therefore, bilingualism in whose lap scholarly proficiency can be born and bred, has never existed in modern Iran. Individual bilingual scholars who may have attained their proficiency through a painstaking pursuit of knowledge at home or abroad, have either been too few or too involved in other activities to make a strong impact on translation. Thus it might be that shortcomings in some of the translations of Shakespeare may be responsible for his reserved reception in Iran. The inclusion in Part 2 of a few glimpses of Shakespeare's global significance are felt to provide a useful contrast.

Part 3 is the main course of the study. It examines Farzad and Behazin's translations both made for the page, as well as Rahimi's adaptation for the stage. Rahimi's *Hamlet* has been subjected to an appropriation aimed at making it culturally innocuous. It has one act and twenty-one scenes, with a lot of deletions and occasional additions. Each scene has been properly examined and the appropriations made for cultural considerations have been specified.

The research concludes with brief remarks on the major findings of the study.

## INTRODUCTION

In June 1997 in the course of the preparation for a talk at the National Institute of English in Tehran, I learnt surprisingly how comparatively poorly Shakespeare has been received in Iran. This innocent negligence coupled with some revealing questions encouraged by the talk, sowed the seeds of the present study in my mind.

Not only do we lag far behind the European countries in their reception of Shakespeare, we also seem to have moved considerably more slowly than some countries in our Asian continent: while we got our first glimpse of Shakespeare through a translation of *The Taming of the Shrew* in 1900 (2.2.1), China had already received Shakespeare 'in 1856' (Zhang, 1996:98). In the same decade India embraced the English dramatist 'through the performances by the Parsis' (Joughin, 1997:114).

### The choice of *Hamlet*

The 1997 talk and the questions that followed provided an insight into the area of inadequacies in our Shakespearean studies. When to start and what to choose from a host of possibilities had yet to be decided. The subject was awesome — an investigation, however partial, of the works of the world's most widely read, referred to, renowned and remembered author; and the task was rigorous. Thus, the decision entailed an exploration of the possibilities available to me before choosing the title of the argument and putting pen to paper. It was analogous to a helicopter ride over a wide area to select a zone which is to be mapped for a project. Therefore, I spent the remaining half of that year on reading and collecting ideas from a wide variety of sources of advocates such as V. G. Belinsky, the Russian literary critic of the nineteenth century, as well as of adversaries such as L. N. Tolstoy and G. B. Shaw.

The choice of *Hamlet* was influenced by the fact that among all of the Shakespeare's translated works, *Hamlet* enjoys the widest attention across the world. Circumstantially, I cannot think of any officially recognized country on the surface of the earth whose people might not have had a taste of *Hamlet* in some form or

another, spoken or written. In Russia alone, *Hamlet* has lived for more than two hundred and fifty years, introduced through Alexander Sumarakov's translation (1748). Ever since the prince has lived among Russians amicably permeating their lives. 'It was *Hamlet* that won the deepest sympathy of Russians. His passivity, his constant reflection and his ever-lasting pensiveness are typically Russian traits' (Rowe, 1978: xiii). France with its host of literary luminaries is another example: in this country *Hamlet*, among Shakespeare's works, has had the longest existence going back to 1745 with a translation of Antoin de la Place. The activity has continued to the present.

Hamlet's nature is of such fluidity that enables him to conform to diverse circumstances. The famous French figure Andre Gide who had, in the 1920s, found the translation of *Hamlet* 'beyond his reach' (3.1.0), later in 1942 in the gloomy conditions of the Nazi occupation and the sadness of the French, became motivated to resume the effort. 'He saw in *Hamlet* something which could break them out of their depression. He saw the echoes of times in *Hamlet* : revolution and death, turmoil and confusion. He also recognized the importance of the character of Fortinbras, since the idea that peace and the forces of good would ultimately prevail, was at that time uppermost in his mind' (Heylen 1993:79). Gide carried the translation through.

In addition to the above considerations, my choice was influenced by the fact that more Farsi translations have been made of *Hamlet* than of any other Shakespeare's work. Hamlet's 'To be or not to be' is a part of every reader's subconscious. And, concerning the three *Hamlets* chosen for the study, it seems noteworthy that Farzad's translation (1963) is the first Farsi *Hamlet* made, and Behazin's latest edition (1997) is said to be the most popular. Furthermore, the thirty-four year stretch that separates the two works, has witnessed some development in Farsi which appeals to me, in that it could be seen at work in the course of comparing the two *Hamlets*. As to the third *Hamlet* (Rahimi's translation), I have had no other choice. It is the only one hitherto done for the stage.

## Back translation

My research methodology for this study revolves round back translation of the pieces selected for comment. These segments total 130 including the suggestions



made as substitutes, and vary in length which ranges from seven (3.1.1.6) to eighty-six words (3.1.4.15). The total does not include translations made merely for information. The juxtaposition of the selected translated piece and the back translation brings to light the flaws if any, and shows the direction in which the discussion should aptly flow. It also brings to the fore the difficulties that the translators may have experienced. There are instances where the translator has ignored the problem and left it untranslated (3.1.4.3). In case of puns, both translators must have found them wholly insurmountable, as none of the 175 puns hitherto unearthed in *Hamlet* (Delabastita, 1993:347) has been given a punned substitute. The same no-treatment strategy has been applied to intonation. Shakespeare possessed a marvelous power over sound patterns which developed him into a virtuoso of poetic elocution. The secret of his plays' invulnerability to time and man's whim, lies greatly in the musicality of their sound patterns. Perhaps they can satisfy the audiences by themselves without much music to go with. However, the choice of prose by Farzad and Behazin for the form of their translations, has robbed them of the sound effect which is an integral aspect of *Hamlet*, and other Shakespeare's plays for that matter.

All references to *Hamlet* made throughout this study are from the Arden Shakespeare *Hamlet* edited by Harold Jenkins (1982).

## Part 1

### THE DEVELOPMENT OF TRANSLATION IN IRAN

#### 1.0 The preliminary

The official name of Iran was Persia until 1935 when in the reign of Reza Shah Pahlavi (1925-41) it was changed to Iran. Persian, now known as Farsi and spoken in Iran, Afghanistan, and Tajikistan is an offspring of the Indo-Aryan branch of the Indo-European languages, and is a descendant of Old and Middle Persian. Different findings at different times have convinced archeologists and historians enough to infer that sometime in the latter part of the second millennium BC bands of Aryan cattle-herders from central Asia invaded the Iranian Plateau and settled there. Their sacred book for practising religion was *Avesta*, much similar to the Indian *Rigveda*, both in a language termed as *Avestan*. About seven hundred years later their language became the language of Achamenian, known as Old Persian. Old Persian was affected by Parthian and Median<sup>1</sup> languages. 'However, Avestan remained the main language of Zoroastrian religion and culture throughout the centuries that separate the Achamenians from the Sassanians.' (Karimi-Hakkak, 1998:513)

There is too little of the Old Persian of the Achamenian Empire (559-330 BC) remaining to substantiate a noteworthy viewpoint on translation activities in that period. Definitely, the existence of communication among the people of the lands under their rule made it indispensably necessary that some exchange mechanism be established by the rulers. Perhaps Alexander's several invasions over a period of



eleven years (334-323 BC) along with his armies' indiscriminate destruction can be responsible for the lack of information in this respect. However, there are a number of inscriptions in cuneiform at Bisotun, Hamadan, Persepolis, etc. attesting to close affinities of Old Persian with Sanskrit and Avestan. The inscription at Bisotun is in Achaemenian as well as in Elamite and Assyrian.

The present part looks into the development of translation in Iran and consists of the following periods:

- From the reign of Anowshiravan (531-79) to the establishment of Dar al-fonoon (1852).
- From Dar al-fonoon to W.W.II (1939)
- From W.W.II to the Islamic Revolution (1979)
- From the Revolution to 2000

### **1.1 From the reign of Anowshiravan (531-79) to the establishment of Dar al-fonoon (1852)**

During the five and a half centuries between the demise of the Achaemenians (330 BC) and the ascension to power of the Sassanians (224 AD), Old Persian remained in use in Fars (at present a South-west province), and gradually developed into Middle Persian, known as Pahlavi. Of the two variations of Pahlavi, the one used in the north was known as Ashkanid Pahlavi (Parthian), and the one in the south as Sassanid Pahlavi, which in this study is simply referred to as Pahlavi.<sup>2</sup> Pahlavi was used throughout the Sassanian period (224-642) as the official language of Persia and had 'twenty-two letters' (A:moozgar and Tafazzoli, 1996:54). Modern Persian (Farsi) is written in the Arabic script and has thirty-two letters.

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### 1.1.1 '*Panchatantra*' is translated into Pahlavi.

The reign of the Sassanid King, Khosrow Anowshiravan (531-79), is marked by extensive educational and cultural activities. He established a medical school where Greek, Syrian and Persian physicians worked together. He also ordered the translation of *Panchatantra*, an Indian animal story-book, from Sanskrit into Pahlavi. Anowshiravan's reign coincides with the appointment of Gregory, later Pope Gregory I (c. 540-604), as papal nuncio to Constantinople, the capital of the Byzantine Roman Empire where translation was an essential instrument of government. Gregory's passing remarks on translation are notable for 'their dogmatically 'correct' insistence on sense-for-sense rather than word-for-word translation—following the new Christian asceticism of Jerome and Augustine rather than, like Boethius earlier in the century, the ancient tradition of strict literalism.' (Robinson: 1997: 36)

Comparatively speaking, when we had not yet set foot on the road to translation, Byzantine Europe was discussing which approach would result in better translational products. King Anowshiravan gave the task of the translation to Borzooyeh Tabib, a court secretary reputed for his knowledge of Sanskrit. Borzooyeh is believed to have added sections and stories of his own to the original. The translation soon became famous, and underwent many more direct or indirect translations: a Syrian translation in c. 570, a Greek translation from the Syrian version and a Latin version. In the Islamic conquest (642) a great number of books were turned from Pahlavi into Arabic. So was *Panchatantra*, under a new title, *كليلة و دمنه Kalila va Demna*,<sup>3</sup> by Roozbeh, a Persian whose Moslem name was Ibn-e Moqaffa' (724-59). The exact date of the translation is unknown, but it must have been made around 750. About

two hundred years later the Persian poet, Rudaki (d.941) <sup>4</sup> rewrote the *Kalila va Demna* in Persian poetry. Then again after another two hundred years in the reign of Bahram Shah Ghaznavi, <sup>5</sup> a prominent Persian literary scholar, Abolma'ali Nasrollah Monshi translated Ibn-e Moqaffa's Arabic translation back into Persian prose and kept the title. The date of the translation according to Minovi is 1144. <sup>6</sup>

He notes:

این ترجمه را با ترجمه‌های دیگر فرق است: نصرالله منشی مقید به متابعت از اصل نبوده است و ترجمه و نگارش آزاد ساخته و پرداخته است و آن را بهانه و وسیله‌ای کرده است از برای انشاء کتابی به فارسی که معرف هنر و قدرت او در نوشتن باشد.  
(ص ح)

This translation is different from the other translations: Nasrollah Monshi has not bound himself to the limitations of the source, and has thus created a free translation-composition production. He has used *translation* as a guise to compose a book in Persian in order to exhibit his art and power of writing. (p.h)\*

The Indian *Panchatantra* is in Sanskrit and means 'Five Treatises':

1) The Lion and the Cow. 2) The Pigeon, the Cow, the Mouse, the Tortoise and the Deer. 3) The Owl and the Crow. 4) The Monkey and the Tortoise. 5) The Hermit and the Weasel. Monshi has added his own stories to have a greater creative scope. He has also included poems, proverbs and puns appropriate to the spirit of the stories. Except for the basic structure of the source text, Monshi's version bears little resemblance to *Panchatantra*. As the five treatises indicate, the stories take us to the world of animals. They are weak and strong, domestic and wild, cunning and simple-minded, and are used to convey the oppression of the subjects of the kingdom in such a manner as to make their grievances known to the rulers. Orwell's *Animal Farm* (1945) regardless of the simplicity of its plot and language can be a twentieth-century European counterpart of the Iranian *Kalila va Demna*.

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\* Throughout this investigation all translations from and into English at every level—word, clause, sentence and paragraph—are mine, unless otherwise specified.



The following story is an example of the small stories contained in *Kalila*. It is meant to articulate the people's displeasure with the appointment by the authorities of the unfit for positions they are unable to handle: Kalila, the Great Jackal, advises Demna, the Little Jackal, not to be unreasonably ambitious. Demna disagrees and remains adamant. 'Whoever seeks tasks for which he is unfit,' says Kalila, 'will suffer the kind of consequence that the monkey did.' 'What was it?' asks Demna:

بوزینه ای درودگری را دید که بر چوبی نشسته بود و آنرا می برید و دو میخ پیش او بود، هر گاه کمیکی را بکوفتی دیگری که بیشتر کوفته بودی برآوردی، در این میان درودگر به حاجتی برخاست، بوزینه بر چوب نشست از آن جانب که بریده بود آتشین او در شکاف چوب آویخته شد و آن میخ که در کار بود پیش از آنکه دیگری بکوفتی برآورد. هر دو شق چوب بهم پیوست، آتشین او محکم در میان بماند و از هوش بشد، درودگر باز رسید وی را دستبردی سره بنمود تا در آن هلاک شد از اینجا گفته اند «درودگری کار بوزینه نیست».

Kalila says, ' There was a monkey watching a carpenter sitting on a log cutting it lengthwise. He had two pegs in the cut in front of him. As the work went on he pulled out the first peg and hammered it into the cut in front of the other. And so the cutting continued. After a while he had to stop work to satisfy a need. The monkey rushed to the log and sat on the wrong side with his testicles dangling in the crack . In his haste he pulled out the wrong peg. The cut closed crashing his testicles making the monkey unconscious. The carpenter returned and beat him to death. It is, therefore, said, "carpentry is not for monkeys." '

It was five hundred years into Islamic conquest and the currency of Arabic in Iran, when Monshi rewrote *Kalila and Demna*. Given the permeation of Arabic into the lives of the learned Iranians, it was quite natural for Monshi to interpolate a great deal of Arabic verses and aphorisms into his work:

واضع العلم فی غیر اهله      کمعلق الجوهر و اللؤلؤ علی الخنازیر  
Imparting knowledge to the unworthy is like hanging  
jewellery on swines.

There is hardly any story throughout *Kalila* without an Arabic embellishment.

The impact of Monshi's writing style on Persian prose continued to the fifteenth century.

Minovi lists some forty works of classical Persian whose authors have either imitated Monshi's style or been influenced by it. The list includes titles no less renowned than *Chehar Maqaleh Aroozi*,<sup>7</sup> *Marzban nameh*,<sup>8</sup> *Almojam fi Moa'ir Ashaar al-Ajam*,<sup>9</sup> *Akhlaq-e Nasser*,<sup>10</sup> etc.

### 1.1.2 The fall of the Sassanian and the spread of Islam over Iran

The year 21 LH\* /642 AD marks a fundamental turn in the history of Iran. The last Sassanian King, Yazdgird after being driven out of Mesopotamia was finally defeated at Nahavand by the Arabs and thus Iran was added to the list of their conquests. The defeat was a greatly significant event in that it effected religious, cultural and linguistic transformations throughout the country.

Islam, being comparatively a prosletysing religion, made the majority of the Iranians gradually submit to conversion, while at the same time many individuals and families emigrated to India. Iranian emigrants to the subcontinent formed the nucleus of a culturally devoted community of Iranians who in the course of time grew into what became known and respected as *Parsian-e Hend* (the Iranians of India).

Arab victors in Iran spared no time and effort to consolidate their rule. The absence of co-operation on the part of large numbers of Persians who never embraced the new political system, made it difficult for the victors to fully achieve their objectives. But the unceasing expansion of Islam into new territories gradually softened their position. By 698 Iraq, Iran, Syria, Egypt and North Africa had become part of the new political and religious order. 'At the height of its expansion, the Islamic Empire stretched from the present day Pakistan to Spain' (Baker, 1998:317).

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\* See the appendix for the conversion table of Lunar Hejira to Christian Calendar



Nowhere in the course of its expansion did Islam experience the same willingness for accepting its preachings as it did with African communities. 'Islam was so appealing to Africans, because it offered membership in a worldwide community in exchange for limited horizons of tribalism'. (Bashir, 1964: 73)

### 1.1.3 The replacement of Pahlavi script with Arabic

The Umayyad Caliphate reigned for 89 years (661-750) and moved its seat from Iraq to Damascus in Syria. There is not much translation movement in the Umayyad reign, and the inactivity that characterizes the reign of their predecessors, the Guided Caliphs (632-661), more or less continues. 'During his mission to Egypt, Khaled Ibn Yazid known as *Hakim* (the wise) assembled the Greek men of science living there, and commissioned the translation into Arabic, and Coptic of some books on Alchemy.' (Mazkour and Saadat, 1986:81)

The Iranians' stiff resistance to the change in their ways of life preserved them for almost sixty years into the new order. During this period Pahlavi remained the language of administration. Towards the end of his reign Caliph Abd al-malek Ibn Marwan (685-705) declared Arabic the sole official language throughout the Empire. It took twelve years for all the records of administration to be turned from Pahlavi into Arabic. The strict enforcement of the declaration gradually made Arabic the lingua franca of the Islamic world, which was continually enriched through translations from different languages, especially Greek, Persian, Sanskrit and Syriac.

In his short reign of two years Caliph Umar Ibn Abd al-Aziz (718-20) known for his appreciation of knowledge and promotion of science ordered translations into Arabic of the works that could have direct impact on life and living. He is said to have believed that one should first learn how to live a satisfying life, and then attend to the pursuit of knowledge. He ordered the translation of a treatise on medical

science. Given that the translation activity was yet at its phase of inception, the outcome of the efforts made was little more than pleasing personal tastes. But they had the benefit of putting the crucial need for translation into perspective. (ibid: 83)

The location from which Islam sent its message to the world was of great significance in the spread of the faith and the growth of Arabic as its exclusive means of communication. It lay at the meeting point of Western and Eastern civilizations. Arabic thus replaced Pahlavi in Persia as the official language, and a language into which many works in different fields were translated. Translations from Sanskrit into Arabic were first made into Pahlavi and then into Arabic. Arabic also replaced Greek in Syria and Coptic in Egypt.

#### **1.1.4 Translation in the Abbasid period**

The reign of Abbasid Caliphate lasted for five hundred twenty-four lunar (five hundred and eight solar) years (132-656 LH / 750-1258 AD). The first two hundred years of their reign is characterized by a remarkable surge in translational activities whose intensity and volume, measured by the scale of time and circumstances are yet to be challenged. Three of the Abbasid caliphs – Mansoor (754-75), Haroon al-Rashid (786-809), and Ma'moon (814-33) devoted a great deal of time and sustaining effort to the advancement of translation.

It is deemed necessary to mention at this point that from the eighth century to the tenth Persian and Arabic grew so intertwined that no investigation of the development of translation in one would be satisfying enough without considering the other. In the wake of the takeover by Islam and during the reign of the Umayyad caliphs little co-operation on the part of Iranians was visible with the new administration. One of the reasons that Iranians showed greater sympathy with the



cause of Imam Hossein, the Prophet's grandson and the second Imam of the Shi'ites, was the disgust they felt towards the Umayyad rulers. After all it was the second Umayyad caliph, Yazid, who martyred Imam Hossein and obliterated his entire family. In comparison, Iranians viewed their new rulers of the seventh century as the French did the Nazi invaders, thirteen hundred years later. Besides their lack of co-operation with the new administration, Iranians seized every opportunity to co-operate with any opposition movement aimed at undermining the Umayyad rule. Thus, they became instrumental in finally bringing the Abbasid caliphs to the position of authority.

With the ascension of the Abbasid to power, and the pronouncement of their appreciation of Iranians' contribution to the realization of their rule, a new environment began to emerge. The Iranians' feeling of repugnance towards the invaders gave way to a new sense of co-existence leading to co-operation. Their attitude towards Arabic as the language of the invasion changed to that of their adopted faith. Gradually the knowledge of Arabic became necessary, because it had grown to be the language of learning. Though Pahlavi continued to be spoken in Iranians' private life, Arabic was dominant in official circles for almost two centuries. It began to see audiences increasingly. While many men of letters regarded Arabic, particularly its script, as a great means for the enrichment of Persian, there were multitudes who adamantly refused to use it. However, in literary discussions the participants' use of Arabic ceased to arouse displeasure and gradually grew into esteem and a mark of learning. So much so that Iranian scholars soon began to write works of considerable significance in Arabic: Sibooeyh of Basra (d. 799) compiled the first book of Arabic grammar for the ever-increasing number of learners of the language. (Safa, 1992: 231)

#### 1.1.4.1 Translation to preserve the heritage

During the eighth and ninth centuries Iranian intellectuals found the political climate conducive to the preservation of their national and cultural heritage, and believed that translation would be the safest vehicle for the purpose. As noted earlier (1.1.1) *Panchatantra* was turned from Pahlavi into Arabic, hoping that the time would come when it could be returned into Persian. It did not take too long for this hope to be realized. Almost three hundred fifty years later, Monshi translated it back into Persian with a style which is still studied, read and enjoyed by Iranian students. The extant *Kalila va Demna* and a host of others would have been extinct today, had they not been translated into Arabic. It must be borne in mind that the knowledge available to us today, and to the whole world for that matter, of Iran's pre-Islamic history and culture, owes itself to the insightful method adopted by our forefathers for the preservation of the national heritage.

#### 1.1.4.2 The translation of the Qur'an

Of all the factors instrumental in the development of Arabic as the lingua franca of the Islamic world, two have had a greater contribution to its realization: one, a political factor, was the declaration of Arabic as the sole official language of the administration (1.1.3). The other, a literary factor, was the prescription concerning the form of the Qur'an by Othman Ibn Affaan, the third of the four Guided Caliphs (23-35 LH / 644-56 AD) <sup>11</sup> after the death of the Prophet. <sup>12</sup> He ordered a group of Arabic scholars to produce a canonical written text of the Qur'an which he subsequently sent to Islamic administrators in greater cities demanding that

any version previously in use be burnt. The Othmanic version of the Qur'an is still regarded as the most reliable.

The Qur'an is the greatest source of authority in Islam. It consists of one hundred and fourteen *sura(s)* (chapters), each having a different number of *aya(s)* (verses) depending on the length of the *sura*. The *ayas* revealed to the Prophet while he was in Mecca (610-621) are somewhat different in style and smoothness from those descended to him after he moved to Medina (622). The former *ayas* are known as Makki (Meccan) and the latter ones as Madani (Medinan). In his *Qur'an (Koran) translation* Mustapha notes:

Linguistically and stylistically, the Qur'an is the masterpiece of the Arabic language. Its grammatical structure, for instance, is specific to it and in many ways different from the grammatical structure of non-Qur'anic Arabic. So much so that there is, for example, a field of study dedicated to Qur'anic grammar and syntax. In other words there is Arabic and there is Qur'anic Arabic. It is this miraculous character of the linguistic composition of the Qur'an which Muslims cite as 'the strongest argument in favour of the genuineness of their faith' (Hitti 1937/1970: 91), and some scholars therefore, suggest that 'the triumph of Islam was to a certain extent the triumph of a language, more particularly of a book' (ibid). (1998: 200)

Kemal Ataturk (1881-1938) abolished the Caliphate in Turkey (1924) and ordered a translation of the Qur'an into Turkish. Ataturk's order caused vociferous condemnation by Islamic religious leaders, particularly in Egypt. The Turkish ruler's decision was termed as sacrilege and a glaring example of disrespect for the holy Qur'an. The order was said to have been meant for the translation to distance the Muslim Turks from their holy book in its original garb.

There is unanimity among Islamic scholars regarding the untranslatability of the Qur'an. The only activity permissible in this respect is interpretation. It is 'the word of God revealed in Arabic to the Prophet Mohammad' (ibid 203) and is thus untranslatable.



From the eighth to the tenth centuries which was the golden period for the domination of Islam both politically and linguistically, and when writing in Arabic was a mark of high knowledge, refinement and sophistication, many notable Iranians began to author commentaries on the Qur'an. Looking at these commentaries in the perspective of translation, they were greatly beneficial to the promotion of word-for-word translation and thus, in fact, to the development of Middle Persian.

#### **1.1.4.3 The building of Baghdad**

The reign of Mansoor, the second Abbasid Caliph (754-75), is characterized by his extensive support for the search of knowledge and for bringing together the cultural traditions of the people converted to Islam, mainly Persians, Greeks and Egyptians. In this, his administration was inspired by the teachings of the Qur'an advising the followers to go for the attainment of knowledge even to places as far as China: اطلبوا العلم ولو كان بالسين (Seek knowledge although in China). He ordered for a city to be built in the area known as the 'Fertile Crescent' and gave it the Persian name of Baghdad (God's gift: literally 'given by God'). Thus, Baghdad became and remained the Seat of the Abbasid Caliphate for five hundred years. Mansoor established a translation chamber, and had translations from Pahlavi, Syriac and Sanskrit made into Arabic. In the beginning, translations from Sanskrit were first made into Pahlavi and then into Arabic.

The trend in support of translation continued by Mansoor's successor Haroon al-Rashid (786-809). He expanded his predecessor's chamber of translation and ordered for the movement to continue. But the Abbasid Caliph whose encompassing support for the spread of translation activities remains unrivaled, is Ma'moon (818-833). He established Beit al-Hekma (House of Knowledge) where translators from



the major languages of the Islamic countries assembled. Ma'moon is said to have lavished every possible means of comfort on them. He is also said to have expressed his appreciation of Honayn Ibn Eshaq's translations with gratuities in gold equal to the weight of the work.

As noted earlier, in the Abbasid reign a large number of translations were made from Pahlavi into Arabic. Those Iranians who held positions of influence made it possible for many of such translations to be realized. *Khoday Nameh*, *Gah Nameh*, *A'in Nameh* and *Mazdak* are examples in this category. Some Arab scholars such as Jahez<sup>13</sup> also were greatly impressed by Persian culture and literature. They had a number of books of their choice translated into Arabic such as *Bahram-e Choobin*, *Piran-e Visseh* and *Bakhtyar Nameh*.

From the tenth century the domination of Arabic over Persian language and culture headed for the decline. Fakhr al-din As'ad Gorgani (d. 1074) translated *Viss va Ramin*, a love story in Pahlavi, into Persian poetry. Some shining stars of knowledge such as Razi (Rhazes, 865-925), Tabari (839-923) and Ibn-e Sina (Avicenna 980-1037) rose in the skies of Persia. Ibn-e Sina wrote *Danesh Nameh-e Ala'i*, a reference book of sciences, *Qanoon* on medicine and *Shafa* on philosophy. They were all bilingual and composed in both Persian and Arabic proficiently enough to make it hard to tell the original from the translation:

As elsewhere in the Muslim world, in medieval Persia Arabic was the lingua franca. Almost all Persian writers and scholars were bilingual, and an extraordinary number of scientists and philosophers continued to write entirely or primarily in Arabic. In addition to the historian Tabari and physician Philosopher Avicenna, three of the greatest Islamic theologians – the Shi'ite Mohammad Tusi (d. 1076), the Sunni reformist Mohammad al-Ghazali (d. 1111), and the Mo'tazelite Zamakhshari (d. 1144) – who was also a great grammarian and lexicographer, can be counted among these, as can the jurist and philosopher Fakhr al-Din Razi (d. 1209). These men sometimes prepared Persian versions of the works they had written originally in Arabic, or

supervised their students in such tasks. This is one reason why the border between translation and original work, as envisaged in that culture, appears blurred to us.

- (Karimi-Hakkak, 1998: 516)

#### **1.1.4.4 The contribution of Persian to the advancement of translation**

During the reign of the Umayyad Caliphate which started with the death of Imam Ali, the fourth Guided Caliph, Islam had not yet settled in the conquered lands. Therefore, those privileged enough to take or be given a position in the administration were almost all Arabs with hardly any experience in or knowledge of conducting a host of responsibilities fallen on their shoulders. They also lacked the self-confidence which is rather essential to dealing with culturally and linguistically diverse peoples. Another reason for the Umayyad rulers to put together an exclusively all-Arab administration was that they did not even enjoy the support of the majority of their own ethnic fellows. There had been pockets of resistance to the legitimacy of their rule in Mesopotamia. When the Abbasid Caliphs took the realm of the Empire, Islam had gained close to a century's experience that they could draw on. Furthermore, the initial hostilities had cooled down, and been replaced by a spirit of co-operation among the different peoples known as Muslims. All this enabled the new caliphs to form an ethnically diverse administration, giving a deservedly better share to Iranians.

The elites of the peoples of the Abbasid Empire assembled in Baghdad, joined hands and brought about a culture and created a reservoir of knowledge which is unique in the world history of translation. It seems apt to point out that while these combined efforts may, in some accounts, have been recorded under 'Arab' achievements, they are the outcome of an almost international scholarship:



In due course, the word 'Arab' came to refer to any Arabic-speaking Muslim, irrespective of racial background or affiliation. Thus it must be borne in mind that the many references to the large body of knowledge accumulated during this period as 'Arab' (Arab medicine, Arab philosophy and so on) often apply to work which is not necessarily attributable to ethnic Arabs from the Peninsula. There were certain areas in which the ethnic Arabs excelled (in particular theology, jurisprudence and linguistics), but in almost all other areas it was the Persians, Syrians and Jews who led the way, both in terms of translation and of original writing. The Persians in particular were instrumental in shaping the intellectual development of Muslim society. By the tenth/eleventh century, even the Arabic language had become more ornate under the influence of Persian. (Baker, 1998: 319)

Towards the middle of the tenth century along with the weakening of the central power of the Caliphate and the appearance of the signs of disintegration of the Islamic rule, a new form of Pahlavi began to emerge. The new form was seen to be keeping its Indo-European grammar intact, but rather simplified. What was new in it, was a large infusion of Arabic lexicon. This gradually formed the Modern Persian in use today.

Mention must be made of a courageous translation undertaking in the final years of the Abbasid reign. That is, a translation of Ferdowsi's national epic, the *Shah Nameh* (the Story of Kings). The translation was made by Fath Ibn Ali Bondari Esfahani between 1223-27.<sup>14</sup>

There is a complete French translation of the *Shah Nameh* by Julius Mohl (1838-78) with the Farsi text; and an English verse translation by A.G. and E. Warner (1905).

### 1.1.5 The Moghul invasion and the fall of the Caliphate

The Moghul invasion of Persia brought the rule of the Islamic Caliphate to the end (1258). Already the Caliphate in Cordoba and Cairo had ended in 1031 and

1171 respectively. But it was established in Turkey in 1517 with its seat in Constantinople until 1924 when Ataturk proclaimed it abolished.

The Mongols' reign of terror in Persia lasted two hundred and sixty-seven years (1232-1499) and is marked by indiscriminate killing, widespread looting and the destruction of towns and cities, cultural and educational centres and the burning of libraries. The fall of Baghdad took place in 1258, with the last Abbasid Caliph, al-Motasem, and his whole household put to death. Some historians put the death toll at 800,000 <sup>15</sup> (Hejazi, 1956: 132). Thousands of families and individuals fled their homes in desperation and emigrated to India, joining their fellow Persians who did the same six hundred years earlier in the Arab invasion. The waves of emigrants this time was by far greater, to the extent that it has been termed *The Exodus*.

For more than 200 years India had been in close contact with the Persian language and culture. The Indian rulers enjoyed Farsi poetry and were willing to treat Iranians the way they did their own subjects. Iranians of the first emigration had by now been tightly woven into the fabric of the Indian society and were regarded as a law-abiding people. In the course of time the new emigrants, many of them learned and scholarly, contributed to the preservation and the spread of Iranian linguistic, cultural and social traditions, in India. Ali Ibn-e Hamed known as Nakhshabi translated *Tooti Nameh* (The Story of the Parrot) from Sanskrit into a charming Farsi prose (1329). Nakhshabi's *Tooti Nameh* has been translated into English (1801). Nakhshabi also translated *Fath Nameh-e Send* from Arabic into Farsi.

#### 1. 1. 5.1 The exaltation of mystical poetry

In this reign of calamity and despair Iranian poets and preachers strongly felt that they had a mission to give hope and bring comfort to the people. These



visionaries believed that mysticism could act as a balm for the wounded souls and a refuge for the shattered hopes. They followed on the path traced by Attar, the mystic poet of the thirteenth century and exalted mystical poetry to greater heights.

*Mathnavi* is the fruit of this humane mission. It was written by Jalal -addin Mowlavi, known as Rumi (1207 - 73) in Konya (Turkey) where he chose to live as an emigrant. Mowlavi is the supreme mystic of Iran or rather of the whole of mankind.

Hafez and Sa'di are two other stars of this period. Both are consummate poets, and while Hafez represents excellence in mystical and lyrical poetry, Sa'di devoted his unparalleled poetic eloquence to the expression of love and life in his *Boostan* and *Golestan* respectively. In the pervading atmosphere of fear and death it may seem strange that such talents as Mowlavi, Hafez and Sa'di could flourish and develop poetry to such levels. Mowlavi lived in Asia Minor which remained untouched by the aggression. Likewise, Hafez and Sa'di lived in Shiraz - of the Fars Province where the Atabekan saved their region by paying tribute and subjecting their rule to the demands of the conquerors. Yet, the brutality of the Mongols occasionally produced critical reaction in an equivocal manner with hidden double meanings. Obeid Zakani's *The Mice and the Cat* is an example of this genre: A deceitful, hypocritical cat lures the mice out of town into an open space where on some pretext he attacks and kills them. The cat's action was intended to recall the savagery of the Kerman Governor of Obeid's time. *The Mice and the Cat* has had many translations.

### I. 1. 5.2 The proliferation of *Loghatnameh*

The Mongols spoke and wrote a version of Turkish. Their long rule over Iran and the introduction of new rules called *Yasa* assisted the infiltration of a large body

of Turkish words into Farsi, some of which have since become naturalized and are in common use today; such as *khan* (a male title), *khanom* (a female title), *chepavol* (looting), and *qaravol* (guard).

The need for Turkish / Persian equivalents gave rise to the compilation of *Loghatnameh* (book of words). Thus, bilingual dictionaries were compiled. *Sharaf Nameh Moniri* in Persian Turkish, and Arabic by Ebrahim Qavam Farrooghi (1380) is an example of this genre. Some of the compilers followed on the initiative of the Arabic scholar, Abu Nassr Farahi, who produced the popular *Nesab al-Sebian*, a rhyming Arabic - Persian dictionary. The work owed its popularity to the appropriate poetic frame chosen for the purpose. When I was in junior high-school (1936 - 39) nearly 600 years after the compilation of *Nesab al-Sebian*, we were taught Arabic from a course-book imitating that work. I can still remember some of the lines:

سيف شمشير، اسد شیر، ملک باشد شاه

شمس خورشید، فلک چرخ قمر باشد ماه

seif *shamshir*, asad *shir*, malek (bashad) *shah*  
shams *khoshid*, falak *charkh*, qamar (bashad) *mah*

The underlined words are Arabic and the italicized ones are their Farsi equivalents.

lit:

seif *sword*, asad *lion*, malek is *king*  
shams *sun*, falak *wheel*, qamar is *moon*

The following can be an English-Persian example of the 600-year-old technique:

kiss *booseh*, tooth *dandan*, lip *lab*  
week *hafteh*, month *mah*, night *shab*  
 (my writing).

### 1.1.5.3 The rise of Persian to prominence

The Moghul takeover freed the Persian language and culture from the limitations exercised in the reign of the Caliphate. The new rulers lacking a language

capable of handling the affairs of their administration, found it expedient to use Persian. The decision boosted the status of Persian throughout the empire. Nevertheless, Persia remained a Muslim country and Arabic retained its significance in the Muslim world. Learning Persian and translating from and into it reached new heights. Nassir al-ddin Toosi who occupied a high administrative position in the reign of Hulagu used his office influence in the advancement of translation and the support of translators. He himself translated the Greek manuals of mathematics from Arabic into Persian.

During the Ottoman Caliphate in Asia Minor (1517-1924) Persian was the second important language after Arabic. In the fourteenth century a trilingual version – Arabic, Persian, Anatolian Turkish – of the Qur'an was produced with Persian preceding Turkish. In the same century a translation of Attar's *Manteq attayr* (the language of birds), and *Tazkerat al-Owlia'* (*Biographies of the Pious*) made into Turkish, are among a host of others aimed at strengthening and enriching the Turkish language and literature. Turkish verse was based on Persian models as regards form, meter and style, and borrowed an extensive vocabulary.

To a tremendously greater degree than what it was in Turkey, the influence of Persian was being realized in the Subcontinent of India. It was continually permeating the literary, cultural, and commercial aspects of life in India. From the thirteenth century translation from Sanskrit into Persian flourished, which gradually resulted in Persian replacing Sanskrit in courts. Thus, it permeated the judicial aspect of Indian life as well. At the dawn of the sixteenth century pre-Islamic Persian culture was more acceptable to Hindus than Islam which resulted in the Arabic language losing its supremacy to Persian.

In India, the Persian language became the vogue with the ruling classes and by the end of the sixteenth century in the reign of Emperor Akhar, it had become so



instrumental in the execution of the affairs of the Moghul administration that he proclaimed Persian the sole official language of the Empire (1582). Thus, the spread of Persian gathered speed fusing later with Hindi and giving rise to the Urdu tongue.

#### **1.1.5.4 The East India Co. and the fate of the Persian language**

After Vasco de Gama opened the sea route to India (1498), and travelling to the Subcontinent became a mark of prestige and knowledgeability, Europeans began to flood into the area. Portugese missionaries introduced Christianity and for that matter translated the Bible into Persian which was the most favoured language of learning. Europeans soon realized that the vast and virgin India would be too promising a place for trade to be ignored. Thus, in 1600 Britain established the East India Company for business in spices in East India. But the company gradually spread its wings over the Subcontinent, and the learning of the people's languages, particularly Sanskrit and Persian, was thought to be essential. A good knowledge of Persian, being the lingua franca of the Moghul Empire, was essential for the employees in the East India Company who were sent out to administer the company's affairs in a linguistically different territory. They began their Persian studies at Haileybury in England, and on their arrival in India were sent to the college of Fort William for further studies of the language. Both these institutions were abolished in the 1850s, but for a long time after that any Englishman wishing to take a degree in Persian had to sit for what was known as the Indian Language Tripos.

#### **1.1.6 The Enlightenment**

Another impulse which kindled interest in the Persian language and culture was the intellectual movement in Europe known as the Enlightenment. Contact with and



the knowledge of non-European civilizations were essential elements in the creation and development of the Enlightenment. The proponents of this cultural phenomenon saw European society as far from perfect, and believed that Europe could learn a great deal from studying the ideas and institutions of the Eastern civilizations. Thus, the pursuit of knowledge attained great reverence:

'I hold every day lost in which I acquire no new knowledge of men or nature'. So said Sir William Jones (1746-1794), a true child of the Enlightenment and rightly regarded as the founder of Persian studies in Britain, if not in Europe. Most of Jones' work on the Persian language and literature was done before he went out to Calcutta in 1783 to become one of the judges on the Bengal bench. His *Persian Grammar*, which he published in 1771 when only 25, was to be used generations later by Fitzgerald. While in England Jones also published some brilliant verse translations of Persian poetry, and especially of Hafez. These show him to have been equally gifted as both a poet and a scholar – a conjunction that is unfortunately all too rare. Because of this, Jones came to exercise an influence far beyond the narrow circle of scholars. His biographer, Hewitt, pointed out that hitherto the only work of oriental literature generally known to the educated reading public had been the *Arabian Nights*. "There was fun in Baghdad", wrote Hewitt, "and it was appreciated in London; it was left for Jones to tell us that there was poetry in Shiraz".<sup>16</sup> (Blow, 1971: 22)

Jones was a linguistics genius. Perhaps it can be said with confidence that the like of him has yet to be seen. In his comparatively short life of 48 years (1746 - 94) he learnt 28 languages. 'Anquetil Duperron and Sir William Jones were able intelligently to reveal the extraordinary riches of Avestan and Sanskrit' (Said, 1979:51).

#### 1.1.6.1 A fatal blow to Persian

The increase in the spread and influence of the Persian language continued in India for more than five hundred years into the nineteenth century. During this long span of time it steadily spread into all aspects of Indian life. The masterworks in the canon of Persian literature were printed, studied and enjoyed. The first *Divan -e*

*Hafez* was printed in India in 1791, and the first *Golestan* of Sa'di in 1825. Also the entire edition of *Shah Nameh* appeared in 1829.

The East India Company having grown into the cutting sword of British colonial objectives in the Subcontinent and beyond, looked at the spread of Persian with a jaundiced eye and saw it as a thorn in the side of its policies. Macaulay's <sup>17</sup> report in 1835 shows clearly how hostile and humiliating he was to the Eastern canon and culture. 'I have never found one among them (orientalists)', said Lord Macaulay in 1835, 'who could deny that a single shelf of good European library was worth the whole native literature of India and Arabia.' (Blow, 1971: 21) Macaulay's recommendations were received with joy by the East India Company's administration which lost no time to enforce them. In the same year (1835), soon after the receipt of the report, Governor-General Bentinck<sup>18</sup> issued a resolution declaring that the funds should therefore be used to impart 'knowledge of English literature and science through the medium of the English language' (Spear 1970:127).<sup>19</sup> English, thus became the official state language instead of Persian.

## **1.2 From Dar al-fonoon to W.W.II (1939)**

The Qajar Dynasty (1785-1925) brought Persia a stability that had not been experienced since the middle of the seventh century. Fath-Ali Shah (1797-1834) gave a warm reception to Napoleon's letter of 1805 in which the French Emperor had stretched a hand of friendly relationship to Persia. The Shah having always entertained a feeling of great suspicion of Britain and Russia's intentions in his country, welcomed the idea and sent Napoleon a favourable response. But eventually the French Emperor's rivals managed to undermine his initiation for the establishment of better relations. However, the French language found a foothold in the country and gained favour in the



administration and great appeal with the political as well as literary elite. The influence of French as the main foreign language used, taught and studied in the country continued for almost a century until the seizure of power by Reza Shah and the establishment of the Pahlavi reign (1925). Abbas Mirza, the Regent set up a printing press in Tabriz (1816), and appointed Mirza Saleh Shirazi, a Europe educated man, his advisor. Mirza Saleh's rewriting of the foreign news for the Regency, underlined the need for translation. But the Regent's death (1833) brought the activity to a standstill, until later in the reign of Nasser al-ddin Shah (1848-96) when the first book was translated from French and printed in Tabriz. The translation is a collation of various matters on geography, seemingly the Shah's area of interest. It had 300 pages and was dated 1850 (Adamyat 1969: 123). The original writer and the translator are not named, perhaps an indication of their insignificance at the time.

### **1.2.1 Dar al-fonoon (The Polytechnic)**

In 1849, as a major undertaking for the expedition of Persia's educational development, Amir Kabir made provisions for the establishment of a comprehensive institute, named Dar al-fonoon. The institute opened in 1851 by which date Amir had been executed on Nasser al-ddin Shah's order. The opening of Dar al-fonoon highlighted the need for translation on a scale significantly greater than expected. The instructors were predominantly French nationals employed for the purpose – a clear sign of the French Embassy's influence with the Court. Classes were mostly taught in French with some help from bilingual interpreters. Textbooks had to be written and proper materials such as supplementary explanations were needed to assist the students with further comprehension of the subjects taught. All this meant that groups of translators had to be at work endlessly for the myriad of needs to be

met with and satisfied. On a much smaller scale the Qajar Dar al-fonoon in Tehran had grown to be the Abbasid Beit al-Hekma in Baghdad.

The need for translation was on the increase. Further projects fed on translation were introduced. For example, a newspaper وطن *vatan* (La Patrie) was born and published in both Persian and French.<sup>20</sup> Despite his unwillingness, the Shah could no longer resist the overwhelming suggestion by his courtiers of dispatching groups of students abroad. Thus, in 1858 forty students were selected to be sent to Europe. Upon their return the dispatched students started teaching at Dar al-fonoon and many of them made translations of well-known French works into Persian. Among others Victor Hugo's *Les Miserables*, Duma the elder's *Conte de Monte Cristo*, Moliere's *Le Misanthrope* and *Le Medecin* can be named.

Abbas Mirza's grandson, Prince Mohammad Taher Mirza devoted the later years of his life to translation and the support of translators. He translated Duma's *La Reine Margot* and *Les Trois Mousquetaire*. Mirza Aqa Khan Kermani translated Francois Fenelon's *Les Adventures de Telemaque*.

Etemad al-Saltaneh set up a translation bureau at the Court (1885) and brought together a group of translators selected from Dar al-fonoon graduates. His proficiency in both Persian and French remained unchallenged and took him through Nasser al-ddin Shah's reign into that of Mozaffar al-ddin Shah. He translated Moliere's works in the latter's reign (1896 -1906).

Among Iranian schools, Dar al-Fonoon has had the lion's share in Iran's history of education. Many notable statesmen have been its graduates; among them Mohammad Ali Forooghi, a philosopher, a literary figure and a Prime Minister (1941).



### 1.2.1.1 A supreme translator

In addition to the pride it rightly takes in the establishment of Dar al-fonoon, the Qajar period can also be proud of having had the most extensively read and talked about translation in Iran's history of this activity. That is, *The Adventures of Haji Baba*, James Morier's work (1824) made by Mirza Habib Esfahani (1834 - 97). Morier's novel is about life in Iran in the Qajar period. The exact date of the translation is not known; but presumably it has been rendered after the translator fled his homeland and went to Turkey where he lived for the rest of his life. A brief comparison of the two works reveals that Mirza Habib has heavily appropriated the original and allowed himself a great deal of freedom. The translation can be characterized as follows:

a) It has kept the shell of the source, emptied the contents and filled it with a story that bears only an external resemblance to the original.

b) Mirza Habib's appropriation of Morier's story in the nineteenth century can be said to be the incarnation of Monshi's treatment of Ibn-e Moqaffa's *Kalila va Demna* seven hundred years earlier.

c) Monshi's adaptation bears another striking similarity to that of Mirza Habib. They are both indirect translations in that the former has made his translation from an Arabic version, and the latter in all likelihood from a French one. Given the prevalence of the French language in the Qajar period together with the complete absence of knowledge as to Mirza Habib's conversance with English, we can safely infer that he must have used a French version as his ST.

d) With hardly any reservation I am inclined to advocate that Mirza Habib has been greatly influenced by Monshi's style of prose in *Kalila va Demna*. His Persian

and Arabic single poems in support of the characters' viewpoints bear witness to this impression.

e) Mirza Habib's great mastery in story writing and the elegance of his prose have provided his translation with great popularity. It has survived drastic developments in Iranian scholars' perspective about translation. In July 2000 the Headquarters of Culture and Islamic Guidance held a 'congress' in Shahr-e Kord of Esfahan Province, in commemoration of Mirza Habib ('Mirza Habib Dastanbani'). Writers and translators were informed of the event and asked to present papers on Mirza Habib's translations.<sup>21</sup> (*The Ettela'at*)

#### 1.2.1.2 The translation of three masterpieces

The Enlightenment movement in Europe continued and further kindled interest in other cultures and civilizations. In the middle of the nineteenth century Edward Fitzgerald (1809-83) translated the Roba'iyat of Omar Khayyam (d. 1123) into English poetry (1859) which soon spread across the continent. Most of the translations contain more than one hundred quatrains. The one published by 'Hodder and Stoughton, London' has one hundred and ten, without the date of publication.<sup>22</sup>

On the number of the quatrains, Safa notes:

طبق مجموعه‌ای که به سال ۷۵۰ ترتیب یافته و در کتابخانه مجلس موجود است  
تعداد رباعی‌ها ۵۷ می‌باشد. دو مرحوم محمدعلی فروغی و دکتر قاسم غنی در  
مقدمه‌ای که بر مجموعه‌ای از رباعیات خیام نوشته‌اند بر رویم ۶۶ رباعی را  
مسلماً و به یقین از خیام شمرده‌اند و با توجه به سبک این رباعیها از مجموع  
رباعیاتی که به اسم خیام شهرت یافته ۱۷۸ رباعی را از او دانسته و طبع کرده‌اند.  
(۱۳۷۳ جلد دوم ص ۵۲۹)

According to a collection put together in 1349 available in the Parliament Library, the number of the quatrains is 57.

Two late scholars Mohammad Ali Forooghi and Dr. Qassem Ghani, may they be blessed, put the number of Khayyam's quatrains assuredly at 66. Yet, stylistically the number of quatrains attributed to and published as Khayyam's is 178. (1992: vol 2, 529)

Fitzgerald became enchanted with Khayyam's philosophical outlook on life and being as well as with his brilliance of imagination. Khayyam's Roba'iyat have received a free translation, and can be said to have only provided Fitzgerald with the theme that he has cloaked in English poetry. It is generally supposed that there is an abundance of Fitzgerald put into the English 'Roba'iyat'.

The second major masterpiece that underwent translation is the *Divan* of Shams al-ddin Mohammad, known by his pen name, *Hafez* (1326-1390). Hafez is the greatest lyric poet of Persia who elevated the mystical lyric to a summit of eloquence unreached before or after, while manifesting an exalting simplicity all its own.

Gertrude Bell in her earlier years developed an enthusiasm for Hafez and made fine translations of select lyrics (1897). She and other notable Victorians endeavoured to secure in Britain for Hafez even partial popularity compared to that enjoyed by Khayyam. Having failed, the translators attributed their meagre success to public taste. In her introduction to the translation Bell remarks: 'I am very conscious that my appreciation of the poet is that of the Western, exactly on what grounds he is appreciated in the East, and what his compatriots make of his teaching it is perhaps impossible to understand' (Arberry, 1958: 332). These words were written more than a hundred years ago; since then many Persian scholars have produced innumerable titles on Hafez and interpretations of his poetry. Owing to its fame and significance, the opening lyric of his *Divan* has been translated by a great many scholars of Persian literature; such as Sir William Jones, Gertrude Bell, Walter Leaf, John Payne, Richard Le Gallienne, E. G. Browne, P. L. Stallard and A. J. Arberry.



A glance at two translations of the opening couplet seems appropriate at this point:

اگر آن ترک شیرازی بدست آرد دل ما را  
به خال هندویش بخشم سمرقند و بخارا را

Farsi ST : agar a:n Tork-e Shirazi bedasta:rad del-e maaraa  
word-for-word : if that Turk of Shiraz attains heart of us

Farsi ST : bekhal-e hendooyash bakhsham Samarqand o Bokhaaraa raa  
word-for-word : to mole of black her give away I Samarqand and Bokhaaraa MO

William Jones' translation:

Sweet maid, if thou wouldst charm my sight,  
And bid these arms thy neck infold;  
That rosy cheek, that lily hand,  
Would give thy poet more delight  
Than all Bocara's vaunted gold,  
Than all the gems of Samarcand.

Gertrude Bell's translation of the first and the second couplets:

بده ساقی می باقی که در جنت نخواهی یافت  
کنار آب رکناباد و گلگشت مولا را

Farsi ST : bedeh saaqi mey-e baaqi ke dar jannat nakhaahi yaafi  
word-for-word : give wine-bearer wine of eternal because in paradise not will you find

Farsi ST : kenaar-e a:b-e Roknaabaad o golgasht-e Mosalla raa  
word-for-word : by brook of Roknaabaad and harbour of Mosalla MO

O Turkish maid of Shiraz! in thy hand  
If thou'lt take my heart, for the mole on thy cheek  
I would barter Bokhara and Samarkand.  
Bring, Cup-bearer, all that is left of thy wine!  
In the Garden of Paradise vainly thou'lt seek  
The lip of the fountain of Ruknabad,  
And the bowers of Mosalla where roses twine.

The third major Persian masterpiece that received attention for translation is the *Mathnavi* of Jalalu'ddin Rumi (1207-73). It is of six volumes and took Rumi the last twelve years of his life. The work shifts masterfully from theory to folklore to jokes and to ecstatic poetry. The *Mathnavi* is regarded as the supreme mystical creation of mankind, and its translator is no less than Reynold Nicholson (1868-1945), who



devoted his entire life to the study of Persian literature, mostly of its mysticism. He was Edward Granville Browne's successor at the University of Cambridge.

Studies in Islamic culture at the University of Cambridge began in 1632. The debt this culture owes to Iran has long been recognised at Cambridge, where one of England's first Persian linguists, E.H. Palmer, was born in 1840. At the age of twenty, Palmer, whose *Persian-English Dictionary* is still in print, began his Persian studies at St. John's College. Palmer's enthusiasm for Persian helped to create an atmosphere in the University which was later to be suffused with the learning and passion in the study of Persian language and literature which were the predominant forces of the life of Edward Browne (1862-1926).

Browne entered Cambridge in 1879. When he died he had established Cambridge as a leading centre in Persian studies for the whole of the Western World. Browne, by his knowledge and with the scholarly assistance of Iranian friends such as Mirza Mohammad Qazvini, Seyyed Hasan Taqizadeh and Isa Sadiq, greatly enriched the University Library's incomparable collection of Persian books and manuscripts, to which the legacy of his own splendid collection was added under the terms of his will. Browne's *Literary History of Persia* took him twenty-two years to write. It was published at Cambridge in 1924.

Browne's successor, R. A. Nicholson, gained his prize Fellowship at Trinity College, Cambridge in 1893 with his *Selected Poems from the Divan-e Shams-e Tabrizi*, and became a professor in the University after Browne's death in 1926. It was at Cambridge that he completed his great edition and translation of the *Mathnawi* of Jalalu'ddin Rumi, published between 1926 and 1940. In his introduction to the translation, in justification of the phenomenal task undertaken, he declares:

There are complete translations of the *Mathnawi* in Turkish, Arabic, and Hindustani, but only the first two of the six Books of

the poem have hitherto been made accessible in their entirety to European readers, though a number of extracts from Books III-VI are translated in E. H. Whinfield's useful abridgement. While it may seem surprising that a work so celebrated, and one which reflects (however darkly at times), so much of the highest as well as the lowest in the life and thought of the Mohammedan world in the later Middle Ages, should still remain imperfectly known to Western students, I think that this gap in our knowledge can at least be excused. Judged by modern standards, the *Mathnawi* is a very long poem: it contains almost as many verses as the *Iliad* and *Odyssey* together and about twice as many as the *Divina Commedia*; and these comparisons make it appear shorter than it actually is, since every verse of the *Mathnawi* has twenty two syllables, whereas the hexameter may vary from thirteen to seventeen, and the *terza rima* like the Spenserian stanza, admits only ten or eleven in each verse, so that the *Mathnawi* with 25700 verses is in reality a far more extensive work than the *Faerie Queene* with 33500. On the other hand, it is easily surpassed in length by several Persian poems; and the fact that the *Shahnameh* has been translated from beginning to end into English, French and Italian answers the question asked by George Rosen - "Who would care to devote a considerable part of his lifetime to translating thirty or forty thousand Persian distichs of unequal poetical worth?" The size of the *Mathnawi* is not the chief or the worst obstacle by which its translator is confronted. He at once finds himself involved in the fundamental difficulty, from which there is no escape, that if his translation is faithful, it must be to a large extent unintelligible, and that if he tries to make it intelligible throughout he must often substitute for the exact rendering a free and copious paraphrase embodying matter which properly belongs to a commentary, though such a method cannot satisfy any one who wants to understand the text and know what sense or senses it is capable of bearing. Therefore a complete version of the *Mathnawi* means, for scientific purposes, a faithful translation supplemented by a full commentary; and considering the scarcity of competent Persian scholars in Europe, no one need wonder that the double task has not yet been accomplished.

(1990 : xiii)

It is true that in Nicholson's time there was a 'scarcity of competent Persian scholars in Europe', but from the middle of the twentieth century renowned individuals of great learning and scholarship such as Coleman Barks, Peter Avery, John Heath-Stubbs, John Moyne and A. J. Arberry took hold of the realm and kept the torch of Persian studies and culture alight.

Nicholson's rendition of the *Mathnawi* is characterised by the realization that



a) It has rendered all the nearly 26000 verses, and thus made the bible of mysticism available to the whole of the English speaking world.

b) It is a manifestation of the translator's wide and sympathetic knowledge of Eastern mysticism.

c) It is exact and faithful, and thus a greatly reliable guide to students of the Persian language in general and of mysticism in particular. The translation casts light for the curious reader to see that, in Nicholson's own words, 'translation is one thing, interpretation another, and that correct interpretation depends on correct translation, just as the most fertile source of misinterpretation is inability or neglect to translate correctly' (ibid: xv).

d) It has endeavoured to preserve the idiomatic quality of the source.

The following are Nicholson's and Barks' translations of three couplets of the *Mathnavi's* opening story known as the *Story of the Reed*:

بشنو از نی چون حکایت می کند      از جدائی ها شکایت می کند

Farsi ST	:	besnow	az	ney	choon	hekaayat	mikonad
word-for-word	:	hear	from	reed	how	story	does

Farsi ST	:	az	jodaa'ihaa	shekaayat	mikonad
woord-for-word	:	of	separations	complaint	does

Nicholson : Listen to the reed how it tells a tale, complaining of separation

Barks : Listen to the story told by the reed, of being separated

از نیستان تا مرا ببریده اند      از نفیرم مرد و زن نالیده اند

Farsi ST	:	az	neyestaan	taa	maraa	bobridehand
word-for-word	:	from	reed-bed	since	me	have cut they

Farsi ST	:	az	nafirem <sup>23</sup>	mard o zan	naalidehand
word-for-word	:	from	shrill my	man and woman	have lamented they

Nicholson : Saying, Ever since I was parted from the reed-bed,  
my lament has caused man and woman to moan.

Barks : Since I was cut from the reed-bed,



I have made this crying sound.

بازجوید روزگار وصل خویش

هر کسی کو دور ماند از اصل خویش

Farsi ST	:	harkassi	ku	dur	maand	az	asl-e	khish
Word-for-word	:	everyone	who he	far	fell	from	source-of	self

Farsi ST	:	baaz	jooyad	roozgaar-e	vasl-e	khish
Word-for-word	:	re-	seeks	time of	unitedness of	self

Nicholson : Everyone who is left far from his source,  
Wishes back the time when he was united with it.

Barks : Anyone pulled from a source  
Longs to go back.

### 1.2.1.3 French falls from grace

Reza Khan's rise to political power culminated in his driving the Qajar dynasty out of sovereignty, and the establishment of the Pahlavi regime (1925). The departure of the Qajar from the scene was a turning point for the French language to experience a glaring setback by beginning to lose its envied popularity at Iranian schools and cultural institutions to English. Reza Shah ruled Iran with a strong hand for sixteen years. His reign is characterized by great advancement in modernization, commerce and above all public education. Tehran University, Iran's first institution for higher learning, was founded in February 1935.<sup>24</sup> The Shah's Council of Ministers commissioned the production of textbooks in every scholastic subject – among them, a series of six English textbooks for teaching at secondary schools. Thus, English replaced French as the dominant foreign language studied in Iran's secondary schools.

In spite of the onslaught, French remained in employment by some schools for almost a decade to witness the graduation of the students who had already chosen it as their foreign language. Furthermore, a fairly considerable number of translations continued to be made from French sources; amongst them Victor Hugo's *Les Misérables* stands tall. It was first serialized by less well-known translators; but later

in 1933 H. Q. Mosta'an rendered the French masterwork into a splendid Farsi which held the attention of many readers for several decades. The translator's smooth and sound writing style left its impact on Farsi prose.

Much like his predecessors, Reza Shah regarded the dispatch of talented Iranian students to European institutions for their further education as the key to Iran's quick modernization. To this end he had a number of young promising Iranians sent to more famous foreign institutions. Upon the completion of their studies and return to Iran, a side effect of this policy gradually emerged and created political problems. The young returnees were fired with enthusiasm to pave the untrodden road for social justice and liberty, as well as breaking the yoke of the chronic traditional norms under which Farsi was sweating. Some of them like S. Hedayat believed that the more significant European political and literary works have to be translated into Farsi. To serve this objective Hedayat wrote extensively on the Russian writer Anton Chekhov (1860-1904) and translated his *Special Counsellor*. B. Alavi translated *Die Jungfrau von Orleans*, the work of Friedrich von Schiller (1759-1805) written in 1801. Alavi's steadfastness resulted in his arrest and imprisonment which failed to soften his attitude and make him succumb to the harsh political conditions.

Amongst other translators of this period who left their mark on and contributed to the development of translation are: Forooghi, Mohammad Ali; Ghani, Qassem; Hajir, Abd al-Hosseini; Mostowfi, Abd Allah; and Nafisi, Sa'id who translated into Farsi *The Development of Philosophy in Europe*; <sup>25</sup> *The Islands of Penguins*; *The History of the Middle Ages*; *The French Revolution*; and *The History of Turkey* respectively.

The genre born from and encouraged by the prevailing circumstances, is detective stories. Translators such as Z. Mansoori, more a writer than a translator, saw the need of the moment and filled the market with amphibious productions –

partly written and partly translated – of little or no professional worth. Mansoori was a prolific producer who within fourteen years of his 33-year activity in the field, churned out thirty-eight titles; that is, almost three a year. One of his works which caused the writing of an informal request for clarification by a clerk at the cultural department of the Russian Embassy in Tehran, was a translation entitled 'Tolstoy'. Tolstoy (1828-1910) was known as an antagonist of Shakespeare's plays and showed no reservation concerning his disapproval of the English dramatist. In his translation of 'Tolstoy' where the Russian novelist levels a sharp criticism at Shakespeare and calls his works a 'dunghill', <sup>26</sup> Mansoori fabricates a story reasoning that Tolstoy has had too little knowledge of Shakespeare's works to substantiate an acceptable judgement. He also says that Shakespeare having been an atheist infuriated Tolstoy who, in his own words, had been 'piously religious' (Tolstoy, 1948: 108). In spite of Mansoori's dubious position in the string of Iranian translators, I tend to advocate that his share in arousing the interest in translation in Iran can hardly be dismissed.

### **1.3 From W.W. II to Islamic Revolution (1979)**

The invasion of Iran by The Allied Forces (25<sup>th</sup> August, 1941) ended Reza Shah's rule by his immediate abdication and exile. His son, Mohammad Reza ascended the throne and ruled the country for almost four decades (1941-79). The war and the presence of American, British and Russian forces in Iran elevated the already enviable status of the English language to new levels. Speaking the victors' language became associated with power, prestige and influence; and its learning was regarded as necessary. Thus, the star of teaching English dawned in the horizon. Six decades have since passed, with the star still shining brightly, and no sign of it fading can be seen in the foreseeable future.



Another phenomenon born from the circumstances was an unsatiable thirst for new information. The tightly closed and fiercely guarded prewar society had been broken into. A new culture had dawned in the press and the publishing industry. Thus a dire need for translation made itself strongly felt. The state of cultural educational emergency produced a large number of translators overnight of whom the majority set to work depending basically on a bilingual dictionary. Thus, hundreds of guides, pamphlets and booklets on matters such as sex, sports, biographies, socialism, philosophy, etc. flooded the market. We shall see later that despite all this, a considerable number of fine renditions such as Tolstoy's *War and Peace* were also made.

### 1.3.1 Iranian Writers' and Translators' Congress

In June 1946 the Russian (the then USSR) Embassy in Tehran sponsored a congress of the Iranian writers and translators. The Embassy's Cultural Department<sup>27</sup> assembled seventy of the more distinguished Iranian scholars such as Badi al-Zamaan (Foroozaanfar), with an equal number of Russian literary personalities. Prime Minister Qavam al-Saltaneh attended the commencement ceremonies with his Minister of Culture, poet and scholar Malek al-Shoa'ra (the king of poets) Bahar who was elected the Director of the Congress.

The formation of the Congress, an intelligent political move by Russia, was facilitated by the unprecedented influence Russia enjoyed in Iran at a time when its Red Army was still strongly positioned in the country. The mere participation of the Prime Minister who was known as an arrogant and cunning politician, was a manifestation of the depth of Russia's political influence. The majority of the Iranian participants were of socialistic convictions actively engaged in the management and propaganda of the Tudeh Party (Party of the Masses).

Thomas Ricks in his *Critical Perspectives on Modern Persian Literature*, quotes the opening statement of the Director of the Congress :

The opening of this Congress is the initiative of Iranian Cultural Association and the Soviet Socialist Republics. The Association and the Soviet Republics are among the most active and enthusiastic associations who have worked and are working in literary, technical and social matters and have so far been engaged in many activities. Now, it has gathered together one of the most important literary congresses in Iran. In Tehran, great literary circles have been organized. But, never before, has any meeting with such literary persons and writers of the country been formed. Not since the court of Mahmoud Ghaznavi has such a gathering of poets and scholars ever been formed. I applaud this great and spiritual gathering and send greetings to that pure spirit which has been created in this gathering, which has been mixed with the patriotic ideals and hopes of writers, and which has created such a beautiful national social figure. I embrace the beautiful and artistic hands of this precious woman and am nourished by the everlasting sweetness of her lips. (1984: 10)

The flattering tone of the above is indicative of the degree of the influence that at the time Russia enjoyed in Iran. The Congress members were grouped into five committees: Traditional poetry, Modern poetry, Prose, Journalistic prose and Translation. Bozorg Alavi chaired the Translation Committee. The final paper presented to the Congress declared:

ایران در حال حاضر از لحاظ ادبی، اقتصادی و صنعتی  
در مرحله‌ای است که ترجمه در توسعه آن نقشی نمایان  
و رسالتی بس سازنده بر عهده دارد (مردم، ۳ مرداد ۱۳۲۵)

In Iran's present stage of literary,  
economic and industrial development,  
translation has a crucial role to play and a  
significantly constructive mission to  
accomplish.

(*The People*, 25<sup>th</sup> July, 1946)

### 1.3.2 The translation of Russian works

The Writers' and Translators' Congress received extensive coverage in the Tudeh Party's press and its sympathizers. Gradually a new atmosphere conducive to



the growth in the translation of Russian literary works was created. Owing to the scarcity of translators capable of producing translations from Russian directly, they were mostly made from English and occasionally from Arabic in which language sufficient proficiency could be had. *The Ettela'at Daily*, had an Arabic version in a much smaller scale in circulation. The Russian Cultural Department offered English versions of greater literary works made in the USSR at incredible discount. They were aimed at Iranian teachers and students who could not afford prices at ordinary bookstores. These calculated efforts produced some appetite for Russian literature in the reading public. To feed the need Kazem Ansari shouldered the task of translating Tolstoy's *War and Peace*, which was published in 1955. The translation is in two volumes, 1627 pages of fine print, and a total of 242 notes. By a moderate estimate it must have taken the translator four to six years of regular work to accomplish the task. Ansari made his translation from Russian.

Another Russian work rendered into Farsi, at almost the same time, is Dostoievsky's *The Idiot*, by Moshfeq Hamedani (1954). It is also in two volumes, however considerably thinner and of smaller size pages. The temporal proximity of the two productions for a comparatively limited market as Iran's 1950s, attest to the attention of Iranian readers to Russian literary works.

### 1.3.3 The Institute for Translation and Publication of Books

No investigation of the development of translation in Iran would be complete without due attention to the contribution made by The Institute for Translation and Publication of Books (Bongah-e Tarjameh va Nashr-e Ketab). It was established in 1953 and soon made itself known as a serious organization for the improvement of translation. The rein of the Institute was entrusted to an Iranian scholar, Ehsan



Yarshater, who introduced new approaches to translation and set new standards for the long neglected discipline. Before long master works of global significance were made available to the discriminating readers. In 1955 alone, among others the following translations were published by the Institute:

Homer's *Iliad*, by S. Nafissi

Marlowe's *The Tragical History of Dr. Faustus*, by L. Sooratgar

Goethe's *Egmont* by M.B. Hooshyar

Gide's *Les Nourritures Terrestres*, by J. A:l Ahmad and P. Daryush

Balzac's *Le Pere Goriot*, by E. Josef.

#### 1.3.4 Schools of Translation

The enthusiasm of the fifties for translation flooded into the sixties wiping away any obstacle in their course. The favourable climate gave birth, some immature, to a number of private schools for higher learning in translation. The officials hoping that these schools would alleviate the admission pressure on the higher learning institutions, authorized them to offer BA degrees to the students at the end of their studies. The authorization, however circumstantially impossible to withhold, on the one hand encouraged a large number of applications for opening schools mostly by influential individuals, and on the other hand resulted in a shortage of qualified academic staff. However, the growth in the number of translation schools in the country signified the need for the discipline.

#### 1.3.5 The dispatch of students abroad

The reign of Mohammad Reza Pahlavi is characterized by a multi-faceted drive for modernization by Western standards. Amongst them all, education was focused

upon as the key to the realization of his objectives. Having put behind him the first decade of mostly turbulent events, he began to put his often ambitious programmes into practice. The dispatch of Iranian talents abroad enjoyed the Shah's special attention.

In the reign of the Qajar Monarchs (140 years), a total of 93 students were sent abroad. In the 16-year reign of Reza Shah the number grew to 278. As declared in the *Students' Journal*, a quarterly put out by the Ministry of Higher Education, in 1978 alone the number of students enrolled in foreign universities had reached 9410 as follows:

Germany	219
Switzerland	370
France	402
Pakistan	405
India	885
Britain	2118
United States	5011

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9410.<sup>28</sup>

The above shows that 89% of Iranian students were studying at English speaking universities, including those of India and Pakistan where English is the medium of instruction.

The balmy breeze of Iran's agenda for westernization reached the United States and caressed the nostrils of the publishing industry. Franklin Institute saw the profitability of the virgin market and its potential growth. Thus in 1954 the Franklin Publishing Institute of Iran opened its offices in Tehran and started to work. The

managerial skills aided by a generous investment soon brought the company's name up on the publishing ladder. Hasan A:bedini in his *sad saal daastaan nevisi-e Iran* (One Hundred Years of Novel Writing in Iran) declares:

در اسفند ۱۳۳۲ مؤسسه انتشارات فرانکلین امریکا در تهران شروع به کار می کند و مترجمان و ویراستاران بسیاری را به کار می گمارد (مثل انجمن روابط فرهنگی ایران و شوروی در دهه قبل). هدف این مؤسسه ترجمه آثار امریکایی به زبان فارسی و باری ناشران ایرانی برای چاپ آنها بود، ولی فرانکلین کم کم دامنه کار خود را وسعت داد. به طوری که به زودی از بزرگترین ناشران ایران شد و تا سال ۱۳۵۲ بیش از هزار عنوان کتاب به چاپ رساند، یعنی به طور متوسط سالی ۵۰ کتاب. فرانکلین خیلی زود چاپ کتابهای درسی را هم در انحصار خود گرفت و دبیری نگذشت که انتشار مجلات پیک برای کودکان و نوجوانان را شروع کرد (۱۳۴۲). فعالیتهای این مؤسسه آن چنان گسترش یافت که محققان آن را بزرگترین و پرکارترین شعبه مؤسسه فرانکلین در جهان دانستند.

(جلد ۱ و ۲، سال ۱۳۷۷ ص ۳۰۰)

The American Franklin Publishing Institute opened an office in Tehran in February 1954, hiring a sizeable number of translators and editors (as did the Cultural Association of Iran and the Soviets a decade earlier). The goal of the Institute was to have American works translated into Farsi and assist Iranian publishers to print them. But, Franklin gradually expanded the domain of its business in such a manner that it soon became one of the largest publishers in Iran, and by 1973 had published over one thousand titles; that is, an average of 50 a year. Soon afterwards Franklin monopolized the printing of educational textbooks, and before long launched on the publication of *Peyk* magazines for children and young adults (1965). The activities of the Institute had grown to the extent that researchers acknowledged it as the largest and the most active Franklin branch in the world.

(Vol. I and II, 1998:300)

A:bedini further notes that "in the sixteen years between 1963 and '79 seventeen hundred titles were translated into Farsi", among which are found the following:

Tolstoy's *What Is Art?* by K. Dehgan (1953)

Moliere's *Avare* by M.A. Jamalzadeh (1953)

Cervantes' *Don Quixote* by M. Qazi (1956)

Dante's *Divine Comedy (Inferno)* by Sh. Shafa (1955)

" " (Purgatory) " (1956)

" " (Heaven) " (1957)



Waddell's <i>The Wandering Scholars</i>	by N. Moshfeq (1960)
Roussau's <i>The Confessions</i>	by H. Yavari (1963)
Orwell's <i>Animal Farm</i>	by N. Bassir (1970)
Orwell's <i>Nineteen Eighty-four</i>	by S. Saber (1972)
Shaw's <i>Androcles and the Lion</i>	by M. Marzban (1974).

The Institute for Translation and Publication of Books and the Franklin Institute of Iran have both had their impact on the development of translation. By way of comparison I tend to note that while the former has secured for itself a contribution principally geared to the preservation of culture and the enrichment of Farsi, the latter taught Iranian enterprises in publishing industry how to make their undertakings more efficient, how to be more productive and how to elevate the status as well as the quality of the service.

#### **1.4 From the Revolution to 2000**

The departure of the Shah in January '79 provided the opposition forces with a new spirit of encouragement which culminated in their victory and the establishment of the government of the Revolution. Ayatollah Khomeini and his disciples had propagated that the Shah and his entire regime were corrupt. They considered the Western governments, especially the government of the United States, to which the Shah was accused of having looked for inspiration, as the source and the essence of corruption.

##### **1.4.1 Translation and language schools**

The attitude of the new Islamic Ministry of Education toward teaching or learning English became markedly unfavourable. Private schools of translation and language which in the conducive climate of the seventies had made investments for expansion, suddenly found themselves confronted with new rules and regulations: mixed classes were abolished, and a completely separate building with a physical distance of at least seven hundred metres and a teaching staff of the same sex became required for each school. Furthermore, a bill made into law by the Parliament, requires that private language schools pay 5 to 15 percent of their tuition fees to the Ministry of Education. Most of the minor language and translation schools broke down under the pressure of the harsh requirements and were wiped out of business. In the first few years of their enforcement these restrictive measures negatively affected the growth of translation.

#### **1.4.2 The 'Brain drain'**

Another event that exerted adverse impact upon the development of translation is the emigration of a huge number of able minds termed as 'Brain drain'. The fear of arrest and detention made many families and individuals submit to self-imposed exile. Among them were men and women of success and scholarship, in science, economics, politics, commerce, art, literature, linguistics, publishing industry, etc. The Institute for Translation and Publications of Books (1.3.3), The Franklin Institute of Iran (1.3.5) and the like of them evaporated from the scene. This latest mass departure marks the third emigration in the history of Iran. Within eleven months over four hundred thousand individuals left the country. The knowledge and the expertise of which the country was left devoid are incalculable. For about a decade after the Revolution little activity was

seen in the realm of translation. It should not be left unmentioned that the 8-year war with Iraq was also responsible for the translational inactivity.

### 1.4.3 The translation of *Ulysses*

The translation of Joyce's *Ulysses* in typescript has long been submitted (several years now) to the Ministry of Islamic Guidance for their seal of approval.<sup>29</sup> The translator, M. Badi'ee, has already had his translation of Joyce's *Portrait of the Artist as a Young Man* published (2000). He has also translated Sinclair Lewis' *Babbitt* (1988) and Thacheray's *Vanity Fair* (1989). Badi'ee's fastidiousness in the choice of equivalence in the TL makes his translations popular with students of the discipline.<sup>30</sup>

In marked contrast with the prevailing attitude in the Shah's reign regarding the education of Iranian students in Western universities as an essential preparation for the country's development, the Islamic Republic sees the roots of every corruption – educational, cultural and ethical – in the West. Therefore, the dispatch of students to European and American universities is not considered favourably.

Despite the lack of free cultural and educational contact between Iran and the Western countries, Iranian emigrants and foreign scholars of Farsi have been actively engaged in translation. Simin Daneshvar's *Savushun* has been translated into English by Roxan Zand. The translator has chosen "*A Persian Requiem*" for the title. Also A:l Ahmad's *Gharbzadegi*, (Plagued by the West) despite some unsurmountable problems that its special prose presents in translation, has been rendered with the collaboration of Prof. Moayyed of Michigan University. Dick Davis, a scholar of Farsi and translator, of Indiana University, has made a number of



translations from Farsi: Attar's *Mantiq-attair* (The Conference of Birds, 1984), *The Legend of Seyavash*, a translation of a section of *The Shahnameh*, and Pezeshkzad's *My Uncle Napoleon* (1996). Davis has also translated *Medieval Persian Epigrams*, of c.150 poems (1996) <sup>31</sup> (*The Motarjem*, 1997: 21).

#### 1.4.4 Schools of translation mushroom

The first school of translation was founded in Tehran in 1969 as a private enterprise. By the end of the next decade the number grew to 11 throughout the country. In the eighties it reached 37, and the year 2000 witnessed the number arriving at 78. The latest one was opened in Sanandaj at Islamic Azad University, a tuition charging educational service. The phenomenal growth in the number of the schools of translation may be mistakenly interpreted as a reflection of the demand for translated works in the country. Mention must be made that while there has been a remarkably greater demand for works in translation, the mushrooming of schools of translation has nothing to do with it. As a matter of fact the opening of such schools is excused to be an outlet (inlet rather) to alleviate the breaking pressure felt upon universities for admission. The product of these schools of translation after four years of 'studies' is shamefully poor. I suppose the four-year course of 'studies' can be termed as something like *student-sitting* at the majority of such schools. The size of their vocabulary can hardly exceed one thousand; their knowledge of the basic structures of the language is too little, and their pronunciation and intonation is faulty. Since 1961 The National Institute of English has been taking applications for a teacher-training course every year. The minimum educational requirement is BA in the English language or translation. 85 percent of the applicants fail to attain the minimum scores needed for admission.

Schools of this kind housed in barns or storage facilities improvised for the purpose have not been few.

#### 1.4.5 Translation conferences

It must be mentioned at this point that despite the deplorable state of affairs at most of our schools of translation in Islamic Azad Universities which are found everywhere across the country, state-sponsored universities such as Tehran, Shiraz, Mashhad, Esfahan and Tabriz universities enjoy a considerable educational reputation before the nation, and the competition for these institutions is keen. Since the nineties a noticeable tendency for organizing educational conferences on a range of disciplines has been brought to public attention by the proper press coverage it has received.

As to translation, the University of Tabriz pioneered the first conference in February 1991 followed by two more in '95 and '99. I attended the latest conference, presenting a 3000-word paper on Shakespeare's language and the problems that the translators of his works are likely to encounter. The conference organized by Kazem Lotfipour, commenced at the magnificent Vahdat Assembly Hall at Tabriz university with an audience of almost two thousand guests, professors, translators and students. In February 2000 another translation conference was held at Ferdowsi University of Mashhad. This conference was characterized by being the first assembly in Iran for the discussion of literary translation. It was organized by Ali Khazaeefar, the editor of *Motarjem* (The Translator). I was given an opportunity to discuss the Farsi translation of *Hamlet's* 'To Be or Not to Be' at the Mashhad Conference. Translation conferences have helped to elevate the status of translation discussions from dispensable to essential. The Conference was of enough significance to encourage

individuals like Peter Bush, Director of the British Centre for Literary Translation, to participate and contribute to the discussions.

The above mentioned *Motarjem* appeared on the translation arena in 1990. It is a quarterly devoted to the improvement of translation in Iran. Contentwise the journal has gone a long way from the evaluation of students' exercises in its earlier issues to P. Newmark's *Aesthetic Functions* (No.15, 1994:29) to L. Yarmohammadi's *Analysis of Discourse and the Translator* (No 32, 2000:3)

In the year 2000 the number of titles in translation reached 1711 which constitutes 19% of all the works published. The translations were on different subjects, as follows: Language and Literature 361; Technology 358; Religion 255; Social Sciences 153; Mathematics 147; Philosophy 143; Arts 128; History and Geography 43; and Miscellaneous 123. The 361 titles on language and literature contain 7 titles of Shakespeare's: *The Merchant of Venice* 3, *Julius Caesar* 2, *Hamlet* 1, and *The Taming of the Shrew* 1.

Amongst the translated literary works in 2000, four deserve special attention in the perspective of translation:

Henry Longfellow's	<i>Selected Poems</i>	(M.A. Eslami Nadoushan)
Robert Frost's	" "	(C. Parham)
Walt Whitman's	" "	(F. Mojtaba'i)
Emily Dickinson's	" "	(S. Sa'idpoor)

All the four are notable translators and have rendered English poetry into a kind of blank verse. Another point is that the four works have been published in the same year. Is this collective effort indicative of the beginning of a new trend in the translation of literary works in Iran? It seems too soon to formulate an opinion on the matter at this stage.



## Part 2

### SHAKESPEARE'S RECEPTION IN IRAN

#### 2.0 The preliminary

Ever since the seventeenth century Shakespeare has been appropriated and reappropriated to serve the changing political objectives across the world. The interest in the reception of Shakespeare beyond the borders of Britain has been so great and scholarly writings on the issue have been so extensive that it may at the first glance seem to be of little benefit to set foot on an already-trodden road. But, from the viewpoint of this investigation which reflects a comparatively insignificant attention to Shakespeare in Iran, the attempt in giving a brief account of the Bard's global reception is quite relevant in that it puts the matter in perspective, and helps the reader understand why this is so.

#### 2.1 A glance at Shakespeare's global significance

This section is intended to bring the reader an outline of Shakespeare's cultural impact across the world. Amongst them all, countries such as Britain, France, Germany, and a couple of others in East Europe will be discussed as exemplary. Latin America and Africa where Shakespeare's works have been used for political purposes will be viewed. Also colonial India having been the recipient of a large dose of Shakespeare's adaptation and appropriation is found quite pertinent to the study and will be dealt with in a little more detail.

### 2.1.1 Britain

In recent decades the development in British political life has been accompanied by a review of traditional assumptions about the values and goals of literary criticism. Initially at specialized conferences, and gradually in academic circles literary discussions were related to feminism, structuralism, and cultural materialism:

Materialism is opposed to idealism; it insists that culture does not (cannot) transcend the material forces and relations of production. Culture is not simply a reflection of the economic and political system, but nor can it be independent of it. Cultural materialism, therefore, studies the implication of literary texts in history. A play by Shakespeare is related to the contexts of its production - to the economic and political system of Elizabethan and Jacobean England and to the particular institutions of cultural production (the court, patronage, theatre, education, the church) (Dollimore and Sinfield, 1996:viii).

As the consequence of these discussions, questions have been raised about the status of literary texts as linguistic and ideological entities.<sup>1</sup> Also in recent years the discipline of English seems to be attracting a great deal of attention from politicians. In 1992 British secondary schools were required to ensure that 14-year-olds study one of the three prescribed Shakespeare plays (*Julius Caesar*, *A Midsummer Night's Dream* and *Romeo and Juliet*), and be tested on what they had studied. The said decision of the Ministry of Education motivated a group of professors of English to draft a letter against the decision. The letter was published in *The Times Higher Education Supplement* on November 20, 1992. Subsequently, it was circulated to English departments throughout the country. 'The circulation of the letter garnered five hundred signatures.' (Barker, 1997: 46)

In January 1993 *The Daily Telegraph* gave a summary of the examiners' alleged unease at the influence of radical literary theory:

For the first time, 'A'-level examiners have expressed concern that the literary theories of left-wing academics are influencing the way pupils are being taught English literature in schools. They said: 'some candidates seemed convinced that every piece of writing must have some hidden meaning which is very different from what the words actually say, and that this meaning will usually be the expression of a political protest of some kind. The fact that this approach was typical of groups of candidates from particular schools suggests that it derived from the way they had been taught.'<sup>2</sup>

Brian Cox was commissioned to investigate the status of English in Britain's secondary schools. While criticising the right-wingers for wanting to return to the so-called golden days of the 1930s or the 1950s, Cox writes in favour of Shakespeare being in the National Curriculum. Cox had

Four main reasons for wanting Shakespeare in the National Curriculum : first the belief that the kind of 'great' literature written by Shakespeare encompasses wisdom; second, that 'these great works' are part of our cultural heritage, are central to our culture, and that every child has the right to be introduced to them; third, that Shakespeare 'uses language in a way beyond that of any other writer, and his language has been influential beyond that of any other writer.' Lastly, that Shakespeare has greater insight into human character than other writers. Additional reasons are that the history of the development of the English language is intimately bound up with Shakespeare's language. (Leach, 1992: 22-3)

The U.K. is not alone in its endeavour to give English a more central position. On the other side of the Atlantic the U.S. conservative commentators maintain that 'a left-wing hegemony within the academic realm is threatening the very future of civilization'. (Bloom, 1989: 171)

### 2.1.2 France

Despite the physical proximity of England and France, and ample cultural similarities, Shakespeare remained largely unknown in France until the early



eighteenth century. Then a combination of factors joined hands to make him the most popular foreign playwright in that country. The translation of some episodes from Shakespeare by Destouches and Abbé Leblanc, contributed to the dramatist's popularity followed by a 'wave of anglomania' (Heylen 1993:26). This achievement was furthered by Voltaire's *Lettres Philosophiques*, in which he translated selected passages of Shakespeare and in a separate article likened him to Homer.

This was just the beginning for Shakespeare's sweeping success in France. In 1745 Antoine de la Place published *Le Théâtre anglois*, containing translations of *Hamlet* and nine other Shakespearean plays. These cannot be considered as complete versions of the original plays. La Place had translated only what he thought to be the most striking passages and linked them together by means of plot synopses. Nevertheless, La Place's efforts, however incomplete and far from the pull and power of the original plays, added to Shakespeare's popularity and enhanced his position among the intelligentsia. La Place's translations were not meant to be staged. They were to stimulate salon conversation by providing the French literary groups and individuals with a token of something different from the conventions of their own classical theatre. By presenting his work as closet drama<sup>3</sup> and depicting ghosts, sword fights and uninhibited murder, La Place was bold and brave enough to tame the taboos – the thing Racine would never have dared to show on stage.

La Place's translations became the talk of the town salons. Soon the enthusiastic reception that they generated, combined with Shakespeare's pervading popularity threatened to dethrone even Corneille and Racine. Voltaire, who had previously been so admiring of Shakespeare, now began to fear that the dissemination of such foreign material would contaminate the neoclassical ideals of French national theatre. As late as 1770, he had referred to Shakespeare as 'a genius' ('Du théâtre anglais'). However, once it became clear that Shakespeare's works laid the foundation for a

fast growing danger to the old order, fueled by the appearance of more comprehensive, less fragmentary translations of the plays by Jean-Francois Ducis (1770) and Pierre Le Tourneur (1776), Voltaire exploded in a letter:

What is frightful is that this monster has support in France; and at the height of horror and calamity, it was I who in the past first spoke of this Shakespeare; it was I who was the first to point out to Frenchmen the few pearls which were to be found in this enormous dunghill. It never entered my mind that by doing so I would one day assist the effort to trample on the crowns of Corneille and Racine in order to wreath the brow of this barbaric mountebank.

(ibid: 28)

The letter was written in 1776, more than thirty years after the appearance of La Place's first closet translations of Shakespeare. What seems to have aroused Voltaire's explosive opposition to the English dramatist had been the stupendous success enjoyed by the first stage production of Ducis' translation of *Hamlet*, which received its premiere in 1769. Ducis did not speak English and lacked the qualification to be a translator of *Hamlet*. Nevertheless, his translation which was intended to appease the French bourgeoisie by underlining family values, brought him extensive recognition. The reality of the success of a 'barbaric' foreign drama at the Comédie Française, the cradle of the neoclassical ideal, caused Voltaire's intense anger. He was greatly concerned that if Shakespeare's sweeping popularity and the translation of his plays continue to remain unchallenged, they would exercise a destructive impact on French literary culture and theatrical tradition. It is apt to point out that for more than two and a half centuries since its arrival in France on the wings of La Place's translation, *Hamlet* has continued to be appealing to the French; and that the French, their strong nationalistic sentiments notwithstanding, have remained attracted to Shakespeare.



### 2.1.3 Germany

Shakespeare is not an alien appendix in the German cultural structure. We may say that the assimilation of Shakespeare in a formative period of German cultural history paved the way for the reception of the English dramatist with appreciation. His advent in Germany dates back to the mid-eighteenth century when he served as a potent catalyst informing the national response to the then dominant theatre of classicism. In the earlier decades of the 18<sup>th</sup> century Shakespeare was brought to Germans by intermediate French versions. But in later decades Weiland's well-timed prose translation of 22 plays (1761-6) met with considerable public interest. A decade later Eschenburg's first translation of Shakespeare's complete works (1775-7, 1782) marks a further important stage in the German Shakespeare reception, a process at the end of which Shakespeare had acquired the status of a national German poet, and some of his plays such as *Hamlet* acquired a place in the centre of German literature.

The translator whose name in German literary societies is associated with Shakespeare's works is August Wilhelm Schlegel of the Romantic School (1769-1845). He started with the revision of a translation of *A Midsummer Night's Dream* in 1795. By 1810 he had published thirteen of Shakespeare's plays. Schlegel's principles of translation were based on the interpretation of works of art as organisms. He maintained that only by translating every detail could justice be done to the original:

Schlegel's view of Shakespearean drama as organic poetry, as exhibited, for instance, in his essay on *Romeo and Juliet* (1797), and later on elaborated in his *lectures*, is no doubt central to his contribution to the romantic aesthetics. Accordingly, each formal detail must be seen as being calculated to serve the total effect. ... Hence a faithful rendering of the original requires attention not only to semantic meaning, but also, and more importantly, to aesthetic form – since form carries the distinctive part of the meaning. Ideally, then, the translation is expected to recreate the



entire organism of the source text by a corresponding organism of the target text. (Habicht, 1993: 46)

Years later, Ludwig Tieck and others completed the translations. When Tieck took over the project abandoned by Schlegel he was determined to continue it in the same spirit. But he changed his mind and the first thing he did was revise and republish the plays that had been already translated by his predecessor.

As to how Shakespeare was received in the postwar period in the former GDR, Weimann notes:

The appropriation of Shakespeare in the East German theatre constituted a public site on which profound intellectual and political contradictions of the time were intercepted, rehearsed or displaced. Although of course insignificant when measured by the larger political issues of the cold war period, there was a remarkable element of ambivalence in the criticism and theatrical production of Shakespeare in the former German Democratic Republic. Here, as nowhere else in the cultural landscape of state-administered socialism, was a unique space for the reception and (re)production of potentially the greatest cultural text of modern Western civilisation. This space constituted a self-challenging, conflicting location where the political discourse of Marxism-Leninism, endorsed and controlled by the state apparatus, was made to confront the foremost Western classic whose worldwide reception was embedded in entirely different discursive practices of authorisation and representation. (1997: 178)

The site of exchange and interaction of the discourses quoted above was quite potent, because the East German Shakespeare Society throughout this period was seriously seeking to provide a joint platform for not only an annual scholarly conference, but a theatre festival as well. Although the Shakespeare Society failed to meet the two objectives completely, for almost thirty years a large selection of most debatable Shakespeare productions were performed and / or discussed at Weimar. At the same time, there were public conferences, panel debates and student-teacher discussions organized by the Society.

The GDR's translations, adaptations and interpretations of Shakespeare were, above everything else, intended to serve the interests of their brand of socialism. The 1964 reinauguration ceremony celebrating the resumption of Shakespeare Society activities, coinciding with the quatercentenary, was marked by an official high-ranking government pronouncement. In his address, the Deputy Chairman of the Council of Ministers proposed that the appropriation of Shakespeare in the German Democratic Republic was part of a tradition reaching back to eighteenth century German receptions of Shakespeare which 'anticipated the flowering of humanism and realism in contemporary socialist culture' (ibid:181). For almost twenty years before its rebirth in 1964, the Shakespeare Society had been inactive. It resumed its cultural activities, and its membership began to grow, regularly registering an annual increase. By 1990 – the unification year – it outnumbered its big brother on the West. In 1993 the two German Shakespeare societies re-united.

#### 2.1.4 Central and East Europe

During the mid-nineteenth century many countries in Central and Eastern Europe developed nationalist movements and raised their voices against the empires of Austria and Turkey. But Bulgaria was an exception and remained strongly dominated by Ottoman Turkey. The authorities viewed European-oriented culture with suspicion, and banned many dramas, because they were perceived as potentially intervening in politics. Thus, while sharing in Eastern Europe's interest in Shakespeare, efforts to stage *Hamlet* or *Macbeth* were repressed in Bulgaria by the occupiers who perceived them as dangerous. Nevertheless, the demand by the public made the occupiers allow the domestic tragedy of *Romeo and Juliet* to be performed. *Romeo and Juliet* fitted with the emerging Bulgarian nationalist literature which cast light upon the tragic consequences of love. Shakespeare's play in which two lovers



are destined to perish because of the hostilities of their families, became symbolic of the Bulgarian struggle against a foreign power.

After the Second World War the controlling communist regime of the country raised the status of *Romeo and Juliet* to that of national significance. Despite dictated and unfavourable reviews in the press, the production was a popular success and played to packed houses for a good length of time. As a drama recognized to be nationally favoured in Bulgaria, *Romeo and Juliet* was too established and Shakespeare too much celebrated in the Soviet world for the play to be banned.

In the new democratic Bulgaria following the 1989/90 revolutions, a new production of *Romeo and Juliet* was received enthusiastically by the public, but not so linguistically. The most striking feature of the production was that it was almost silent, because the players mimed their parts. The production owed its success to the fact that the content of the play was consistent with Bulgarian cultural history. The mimed *Romeo and Juliet* was a manifestation of a significant absence in the social and political conditions of the country. The drama had been reappropriated to reflect present national concerns. This manifests the unending ability and the flexibility of Shakespeare's drama to transform itself to suit the demands of new conditions and to function across cultures.

In former Czechoslovakia, emphasising the importance of translation Brigitte Schultze notes how Shakespearean translations built the national confidence.

The fact that Shakespeare's rich verbal textures could then be reproduced in Czech meant that the Czech language had become a much more versatile and adequate instrument than it had been at the beginning of the National Revival. And this had strengthened the Czech's confidence in the central European future of their culture. (1993: 62)



Schultze perceives a similar constructive nature with Polish translations of Shakespeare. She also says that none of these translations refers to its original English text. Because few in these Slavic cultures had opportunities to learn English, there was seldom a question of reading Shakespeare in the original.

It is noteworthy that during its nearly half a century of complete political control over Central and East Europe, the former USSR endeavoured to create parallels between Shakespeare and communism. Thus, the Bard became a vehicle to explore questions of historical progress within Eastern European Marxist framework. The promoters of communism in charge of propaganda tried to formulate similarities between Shakespeare's time and the present. This assumption of historical parallels had portraits of the Bard side by side with Lenin in newspapers, with eulogies celebrating his heroic endeavours against the oppressing forces of his time as exemplary for the present:

Our people turns a grateful gaze to the work of the great writer because it has given wings to its inspiration from the revival down to our own day, because we are living through a historical period when, as in Shakespeare's time, reactionary orders are doomed to die, so that another should triumph, the most just, the most humane in history – Communism.  
(Cited in Shurbanov and Sokolova, 1994: 26)

### 2.1.5 Latin America

I am subject to a tyrant ... that by his cunning hath  
cheated me of the island

(TEMP. III.ii. 40-41)

Since the 1890s in Central and South America, and especially since 1950 in the Caribbean and Africa, writers from Third World nations have challenged that *The*

*Tempest* and Caliban convey different meanings than traditional scholarship has tried to entrench.<sup>4</sup> These authors argue that Caliban is no more fish or monster or even a North American Indian. His true being identifies with modern men and women especially Latin Americans and Africans.

Authors who invoke *The Tempest* in a Latin American context have argued about whom or what Caliban symbolises. Different and sometimes opposing ideas are proposed: Caliban as exemplar of imperialist oppressors or as emblem of oppressed natives. Advocates of the former idea find Shakespeare's monster an image for everything vicious in a domineering nation or social class – Yankee imperialism, for example, or European racism. Those in favour of the latter interpretation see in Caliban hidden virtues. Thus reinvented, Caliban represents victims of imperialism and colonialism. Like him, colonised peoples were disinherited, exploited and subjected. Like him they learned the conqueror's language and values. Also like him they endured enslavement and hardship, and eventually stood up and rebelled. In sum, the Third World's image of Caliban before the middle of the twentieth century underlined his foreignness; but since then he has been themselves.

Caliban's sociopolitical employment has been more diverse in Latin America than elsewhere. He first appeared in late-nineteenth-century Spanish-American literature as a symbol of the region's political and cultural resentment of the United States. Rubén Darío, a young Nicaraguan nationalist in an article entitled '*The Triumph of Caliban*'<sup>5</sup> denounced North Americans as 'buffaloes with silver teeth, red-faced, heavy and gross ... like animals in their hunt for the dollar' (cited in Vaughan and Vaughan, 1996:147). The casting of Caliban as a greedy, overbearing Yankee was met with ample encouragement a few years later from the Uruguayan philosopher/politician Jose Enrique Rodo, who published a book entitled *Ariel*

(1900). Rodo structured his book as an impromptu lecture by a master, affectionately called Prospero after the wise sage in *The Tempest*, to his departing students who have assembled around a bronze statue of Ariel. Most of *Ariel*'s contents are aimed at Yankee shortcomings. Here and there the shortcomings are tempered by grudging praise for some American achievements.

Since the earlier decades of the twentieth century, while clinging to *Tempest* metaphors, Latin American translators and writers in spite of Rodo's reputation and his *Ariel*'s popularity have repudiated his symbolic strategy. In the 1920s and '30s indigenous cultures re-emerged throughout Latin America. The re-emergence was mostly the effect of emphasis on cultural unity. Caliban became the emblem of exploited Latin Americans, and Prospero took on the menacing symbol of Uncle Sam. In the meantime, *Ariel* began to disappear silently and fade colour gradually.

Caliban's metamorphosis gained momentum in 1950 by a French contribution, the publication in Paris of Octave Mannoni's *La Psychologie de la Colonisation*, translated into English in 1956 as *Prospero and Caliban: The Psychology of Colonisation*. Mannoni forcefully and unequivocally identified Caliban with the colonised and exploited people in general, thereby making Prospero's slave eminently appropriate for Latin Americans. In the 1960s and '70s, West Indian and Latin American writers adopted Mannoni's imagery. Roberto Fernandez Ratemar, writing in Spanish, identified Caliban with the Cuban people in an essay on Fidel Castro. In September 1974 Ratemar's declaration appeared in English in a special issue of *The Massachusetts Review*. The entire issue, entitled *Caliban*, is devoted to Latin American cultural expression:

Our symbol is not Ariel, as Rodo thought, but Caliban. This is something that we, the *mestizo* inhabitants of these same isles where Caliban lived, see with particular clarity: Prospero invaded the islands, killed our ancestors, enslaved



Caliban, and taught him his language to make himself understood. What else can Caliban do but use that same language – today he has no other – to curse him, to wish that the 'red plague' would fall on him? I know no other metaphor more expressive of our cultural situation and of our reality than what is our history, what is our culture, if not the history and culture of Caliban? (ibid: 156)

In the years since that issue of *The Massachusetts Review*, the identification of Shakespeare's monster/slave with the dark-skinned peoples of Latin America has remained firmly entrenched in the region's cultural and political rhetoric.

#### 2.1.6. Africa

It is a crime for an African  
to cut down a tree,  
or to ride a horse,  
or to own a print shop.  
It is a crime to work with gold or silk,  
It is a crime to pick fruit,  
or to wear a cape,  
or to sell wine.  
It is a crime to sew lace,  
to make candles,  
50 lashes, 100 lashes, 200 lashes,  
genitals gone, mutilation, death.

(Gayl Jones: *Hermit Woman*, cited in Johnson, 1998: 310)

In the nineteenth century during the heat of European colonial expansion, every continent was affected, none more so than Africa and Asia. Through devising an educational system and implementing it to serve the colonial interests, British authorities laid the foundations for the perpetuation of their policies. Austin Clarke's *Growing Up Stupid Under the Union Jack* vividly illustrates a sample of the demands in an African colony of a set of schoolboys.<sup>6</sup> They are ordered to stand at attention, very much 'like rulers, not moving even when the rain came down and changed their stiff khaki into plastic, and made the brass buttons dull and like lead, and the white-balanced belts turn into thick milky water-colours.' They did not

move, not even when 'flies were prevalent on ... hot afternoons'; and certainly not when 'proud' parents looked on as a certain model of an English Major.

[but] without his pips and decorations, watched us, and said, "God save the queen!"; and probably thought of his own days in Africa. We did not move. A fly would light on our bottom lip, and we could think and remember epidemics and plagues and typhoid fever. Still, we did not move.... We were at attention. The Governor was inspecting the ranks of his Guard of Honour. And he and we were English, overseas, colonial and dominion. How could we move? No one, in the long history of Guards of Honour and of Combermere, had ever, when the Governor was looking, moved a muscle because of a simple fly. (ibid: xii)

Some of the boys, Clarke continues, 'fell to the ground through sunstroke.' There were those who fainted from 'standing too long on empty bellies,' while others 'caught colds which turned into worse colds, doubled up with a triple pneumonia that made them cough and spit blood.' There were some who 'broke winds just as the Governor passed.' However, 'they did not move.'

Shakespearean critics have long maintained that *The Tempest* bears traces of British investment in the entrenchment of its colonial doctrines and in the realisation of its objectives. As we just saw (2.1.5), Caliban's symbolic representation of the oppressed in Central and South America, extends its role to colonial Africa reflecting the abject poverty of its people and the tyrannically imposed limitations on them. Caliban's 'I am subject to a tyrant, ... that by his cunning hath/cheated me of the island' (III.ii. 40-2), and Prospero's much debated remark 'This thing of darkness I acknowledge mine' (V.i.275-6) found their way into a large body of African literature fighting against imperialistic practices in the later decades of the twentieth century.

The Third World's adoption of Caliban is rather ironic. Although he readily symbolises its oppressed peoples, he originally is a European creation — the production of an Englishman. Why, then does Shakespeare's savage appeal so



widely and profoundly to such a variety of non-English ethnic groups and nationalities? The answer lies in Shakespeare's global fame. His plays and characters are as familiar to many from the Third World as to those from Western nations. For Africans especially, a close knowledge of Shakespeare often is a mark of superior training and wisdom. Among Africans the ability to quote abundantly from Shakespeare is both a sign of a cultured mind and a loud refutation of the white-racist attitude. Some authors are attracted to Caliban because of the etymological identification of Shakespeare's savage with Caribbean, or with African settings through his supposed derivation from 'cannibal'. The evidence for that suggestion is not proven, but it is further evidence of the imperialist mentality that let Prospero seize the island, enslave Caliban, and announce, through Miranda, that the native is immune to 'any point of goodness' (I.i.351)

Perhaps these are adequate justifications for the popularity of Caliban's metaphors with African writers. But a principal reason is certainly its typification of a major phase of their modern history. If Caribbeans could see in Prospero the embodiment of European and North American imperialism, and could see in Caliban a symbol of themselves, Africans had their own identifications. From the time that Europe began its overseas expansion in the sixteenth century, and earlier in North Africa, Africans suffered scores of invasions, initially economic, but increasingly political, military and cultural. By the end of the nineteenth century, Western Europe controlled most of the African continent. Foreigners ran the governments, the industries, the churches, the schools – everything. The natives worked in mines, tilled the fields and provided whatever the controllers demanded.

The African liberation movement of the later decades of the twentieth century ended European hegemony and revived indigenous cultures. The movement also inflamed the wrath of Africans against the imposed alien literatures. Many African



writers, naturally adopted the anticolonial *Tempest* metaphors, and thus Caliban became prominent in African prose and poetry, especially in the third quarter of the twentieth century. For example, in the early 1970s Lemuel Jonson of Sierra Leone titled his collected poems *Highlife for Caliban*, in which some of the poems have Shakespearean motifs. Taban lo Liyong of Uganda, also writing in the early 1970s, applied *The Tempest* metaphor explicitly and ironically :

Bill Shakespeare  
 Did create a character called Caliban  
 The unwilling servant of Prospero,  
 .....  
 One thing about Caliban: he was taught language  
 And what a potful of curses he contained!  
 .....  
 (By the way,  
 I am also called Taban  
 Very near to Caliban  
 And was taught language  
 And what do I do with it  
 But to curse, in my own way?)<sup>7</sup>

Liyong's final lines are a paraphrase of Caliban's 'You taught me language; and my profit on't / Is I know how to curse. The red plague rid you / For learning me your language!' (I.ii. 362-4). The irony and poignancy of this passage reveal that Prospero's legacy to Caliban is not a great new way and means by which he might be able to express his finest thoughts, but merely the means to curse his own fate and his master's power.

In South Africa, *The Tempest* in the post-April 1994 has not often been used. The play has been avoided even at tertiary level. 'Whatever the long-term future prospects of South Africa may be, its democratic moment has at last begun with a move away from past hegemonies of intolerance. This is reflected in the unfolding debates about art and culture.' (Orkin 1997:164)

### 2.1.7 India

Now, this is the road that the White Men tread  
 When they go to clean a land –  
 Iron underfoot and the vine overhead  
 And the deep on either hand.  
 We have trod that road – and a wet and windy road –  
 Our chosen star for guide.  
 Oh, well for the world when the White Men tread  
 Their highway side by side!  
 (Rudyard Kipling, 1865-1936 cited in Said ,1979:226).

The disorderly state of affairs caused by the disintegration of the Moghul control over India prepared the stage for European intervention, leading, in turn , to domination. The Portuguese were first to arrive in 1498, followed in 1595 by the Dutch, and shortly thereafter by the United East India Company of the Netherlands, and almost simultaneously by its arch-rival, British East India Company. In the 1660s the French La Compagnie des Indes Orientales, much to the annoyance of the British, commenced operations in India. The French Company allying itself with the claimants to the thrones of India, gained a great deal of influence with Indian potentates. The alliance, within a short period of time, grew to a real threat to its British counterpart. It was the insight and the forcefulness of Robert Clive of the British Company who stood against the French that brought the British East India Company back on to the stage. By 1757 the British Company was in the position of exercising its monopoly over the Subcontinent's trade and industries. At the turn of the nineteenth century the company had become the most important political and territorial power in South Asia. This trading venture had been transformed into a self-willed government; to the extent that in 1835 under Governor-General Bentinck it decreed that English should replace Persian as the official language of India (1.1.6.1).

Europe's attention had been focused on India. Another event that greatly contributed, at this time, to bringing India to the centre of attention was the

translation of *Avesta* from Sanskrit into French by Anquetil.<sup>8</sup> For the first time, the orient was revealed to Europe through its texts, languages, and civilizations.

Anquetil's oriental labours were succeeded by William Jones'. Whereas Anquetil opened large vistas, Jones closed them down and created guidelines.

On Sanskrit Arberry notes:

The *Sanscrit* language, whatever be its antiquity, is of a wonderful structure; more perfect than the *Greek*, more copious than the *Latin*, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly have been produced by accident; so strong indeed, that no philologist could examine them all three without believing them to have sprung from some common source.<sup>9</sup>  
(cited in Said, 1979: 79)

Language and entertainment have been the essential instruments of empire, each of which playing its vital role in the implementation and enforcement of policies of domination and control. As noted earlier on *The Tempest*, the use of language and implementation of political order are inter-related. Leela Gandhi claims that the worship of Shakespeare, or "bardolatry" was linked to empire building and curricular strategies in colonial India'. (1989: 81)

Terence Hawkes on the larger dimension of English notes:

For the British, after all, 'English' never was and never could be just another academic subject. On the contrary, its larger dimension grows directly out of the fact that it was always intended to be the subject, both at home and, with perhaps greater significance, abroad; the sacred repository of national values, standards and identity, the crucible in which a whole way of life was to be reverently concocted, shaken and occasionally stirred.<sup>10</sup>

(cited in Joughin, 1997: 274)

Another means of influence equal to language is the drama. One prevailing view of the effectiveness of theatre stresses its capacity to instruct the populace and to keep them obedient. Heywood in his *Apology for Actors* claims that plays are



written and performed to teach 'subjects obedience to their king' (cited in Dollimore & Sinfield, 1996:8). Thus, not only does theatricality facilitate the exercise of power, but it also is one of power's essential measures and methods. In lines that anticipate Hal's promise, the angry Henry IV tells Worcester, 'I will from henceforth rather be myself,/Mighty and to be fear'd than my condition' (I.iii. 5-6). Meaning to perform one's part in the scheme of power as opposed to one's natural disposition.

From the seventeenth century when the colonial policies were formulated Shakespeare was fashioned to serve political and ideological ends in British colonies. Actually, he has always been the subject of appropriations of one sort or another.

The range of existing interpretations might seem to embarrass the notion of Shakespeare's essential presence in them all, but there is an answer to this: it is characteristic of his genius that he is endlessly interpretable. Peter Hall declared: 'He has everything: he is domestic as well as tragic, lyrical and dirty; as tricky as a circus and as bawdy as a music hall. He is realistic *and* surrealistic. All these and many other elements jostle each other in rich contradictions, making him human, not formal. That is why you can now read Samuel Beckett in *Lear*, or the Cuban crisis in *Troilus*.<sup>11</sup> (Sinfield, 1996: 198)

From the middle of the nineteenth century, when the British East India Company was abolished and the British government assumed direct control of the Indian empire,<sup>12</sup> travelling theatre companies organized by Parsian-e Hend or the *Parsees*, became greatly popular. The *Parsees* were the emigres from Iran, in two major waves. The first was in the seventh century when Iran fell to the invasion of the Arabs in 642. The second wave took place in the thirteenth century (1258) when the Mongols took over Iran. The *Parsees* were distinct as a community by virtue of their religion, their wealth and their inclination to westernization. The theatres they financed embodied colonial negotiations, theatrical transformations and unreserved cross-cultural adaptations. The aim of all the adaptations was to subject the

indigenous cultures of the colonized to the 'superior' cultures of the colonizer. The *Parsee* Theatre Companies were influenced by the policies of the British-run institutions all over India. In his *سیاست استعماری بریتانیا در هند* (British Colonial Policies in India), M.R. Torab of Tehran Azad University argues:

مأموران خفیه بریتانیا که از بومیان هند بودند و از حکومت استعماری مواجب می گرفتند در مراجع تصمیم گیری شرکتهای تئاتر پارسی رسوخ کردند. این مأموران با سلاح اطلاعات غالباً مهمی که کارفرمایان در اختیارشان قرار می دادند بتدریج توانستند مسیر فرهنگی این شرکتهای را در خدمت تحقق آرمانهای سیاسی اربابان خود ترسیم کنند. برنامه فرهنگی شرکتهای تئاتر پارسی همانند رشته های آب بلریک بی شماری بودند که در نقطه ای به هم می پیوستند و رودی خروشان درست می کردند که بنوبه خود به داخل اقیانوس بیکران استعمار جاری می شد تا عطش امپراطوری را فرو بنشاند

Under-cover British agents who were Indian natives on the payroll of the Colonial Administration, infiltrated the decision-making Boards of the *Parsee* Theatre Companies. Armed with often vital information imparted to them by their employers, these agents gradually paved their way up into the policy-making ranks of the companies. Thus, they grew influential enough to chart the cultural courses of the companies to serve the realization of their masters' political objectives. The cultural programmes of the *Parsee* Theatre Companies could be analogous to countless little tributaries joining at some point to form a roaring river which would, in turn, flow into the shoreless colonial ocean to quench the thirst of the Empire.<sup>13</sup> (1951: 118-9)

The *Parsee* Theatre Companies were directed to have Shakespeare in constant repertory on their stages, which was done through transformations of his plays into Indian folk performances. Consequently, a revival of ancient Indian entertainment co-existed with the production of Shakespearean plays. 'In 1934 over two hundred adaptations of Shakespeare were listed in Marathi, Gujrati, Hindi and Urdu languages' (ibid: 207). In Urdu Shakespeare has been the most translated foreign author. His first translation was *The Merchant of Venice* in 1884, called *Tajir-e Venice*. *Hamlet* in Urdu, *Khune Naahaq* or *Unjust Blood*, was staged by the *Parsee* Company of Bombay in 1898. These adaptations, juxtaposed with the increasing spread and strength of nationalistic sentiments all over India, began to challenge the



already weakened authority of the *Parsee* companies concerning the cultural contents of the plays; and thus the public demand for the performances geared to the exaltation of its indigenous traditions was on the rise. 'The Marathi version of *Measure for Measure* dramatises the song, "Take those lips away" by showing the lovelorn Goddess Parvati pining for her Lord Shiva. And the play ends with not only the message of upright government, justice and chastity but a wish for the uplifting of the Motherland' (Loomba, 1997: 121). Thus, Shakespeare ('s transformation) is made to speak ironically for anti-colonialism<sup>14</sup> – another example of Shakespeare's amazing adaptability.

### 2.1.8 Shakespeare in cinema

Perhaps it can be argued that American military build-up in the 1980s, especially the construction of President Reagan's six-hundred-ship navy followed by President George Bush's pronouncement of a 'New World Order' (Joughin, 1997:296), is connected with the recanonisation on film of the West's most famous author, William Shakespeare. Through twentieth-century cinema Shakespeare has become a new and different kind of international phenomenon, having the capacity to generate large amounts of economic as well as cultural capital: *The Lion King* alone grossed hundreds of millions of dollars.

Through productions such as *Moon44* (1990), *The Russia House* (1990), *Antonia & Jane* (1991), *Star Trek VI, The Undiscovered Country* (1991), *Hard-boiled* (1992), *Last Action Hero* (1993), and *Renaissance Man* (1994), Shakespeare has invaded the big screen. There is a long and continuous history of Shakespeare on film – especially on silent film – but what makes the current period special is the sheer variety of screen representations: a Japanese version of *King Lear* (1985), a Finnish parody of *Hamlet* (*Hamlet Goes Business*, 1987), a Mafia version of *Macbeth* (*Men of Respect*, 1991)



recalling an earlier gangster version (*Joe Macbeth*, 1955). With films becoming increasingly international, and with the astonishing speed that communication takes place and information, through satellites, telecommunications, faxes, computers, etc., reaches the remotest corners of the globe, national frontiers can no longer be a barrier to stop the entry of new ideas and other cultures. Shakespeare can move across new horizons with ease and in a large scale influencing national identities. Gary Taylor terms this interarticulation '*Shakespearotics*' and Terry Hawkes labels it '*Bardbiz*'.

## 2.2 Shakespeare in Farsi translation

Unlike countries of equally sublime literary traditions, Iran has not explored Shakespeare to a degree commensurate with the richness of its cultural heritage. It is true that many of Shakespeare's plays and sonnets have been translated into Farsi, and some of them (*The Merchant of Venice*, *Hamlet*, and *Othello*) have been adapted for the stage and television entertainment. It is also true that, by virtue of its widespread familiarity, *Hamlet*'s fourth soliloquy (To Be or Not to Be) has found its way into advertising and the popular press to the extent that *The Jame'eh* in its May 4, 1998 issue uses its title allegorically for an article 'One Hundred Days with the President'. Nevertheless, these attempts are but sporadic engagements which, in comparison with the playwright's global popularity, can hardly measure up to more than a drop in the bucket. One of the reasons for the not-so-enthusiastic reception of Shakespeare in Iran can be his difficult language:

... now and again Shakespeare uses a word neither the original nor the modern audience had ever heard before, ... and we have more often to deal with dramatic language that was almost certainly difficult even to the audiences for whose pleasure it was originally written. (Kermode, 2000: 5)

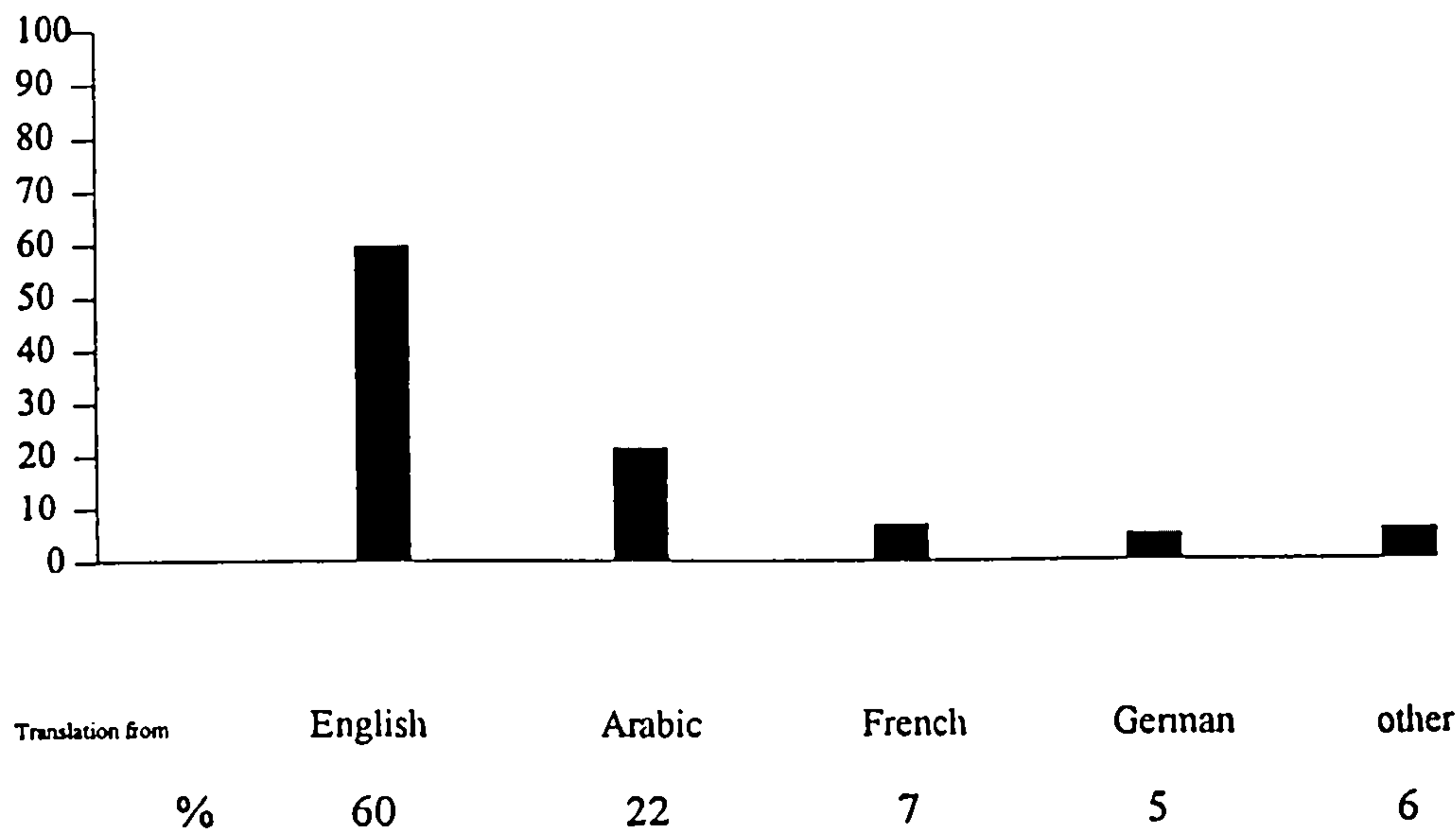
If Shakespeare is difficult for the speakers of his language, certainly it is doubly so for an Iranian student or a translator whose language is fundamentally different

from the playwright's language. In order for a translator to arrive at a reasonable comprehension of a play, he/she will have to penetrate many unfamiliar layers of linguistic, cultural and situational ambiguity. For him/her it is not unlike climbing an unusually steep mountain in unknown conditions. For native speakers of English studying Shakespeare, the phrase "patience on a monument" is not likely to present too much of a comprehension problem. Chances are that they get to know the phrase long before coming across it in *Twelfth Night* (II iv 117). Whereas for an ordinary Iranian student of English or translation it does present a problem. 21 male students of a group of 23, and 30 females of a group of 35, both in their 3rd term of translation, answering a test, marked the phrase as 'difficult to understand'. Only one female student with a background of 18-month undergraduate studies on English literature at an Indian university gave the correct answer. Shakespeare for an Iranian student of English is a foreign language within a foreign language. Students should have some grasp of the language of Shakespeare's time for a better comprehension of his works.

Difficulties involved in studying Shakespeare extend far beyond the question of understanding the literal meaning of a few words or phrases. As to the translation of his works the problem for the translator is to find a poetic form which is as close to the whole structure of the original as possible. Of course, the exact reproduction of foreign syntax in all its specific features is impossible. It is impossible to think of an exact copy of the phraseology of another language; because each language has its own syntax. But in cases where the syntax of the original text contains repetition, parallelism, anaphora, etc, which can be conveyed by available Farsi syntactical means, the reproduction of these syntactic forms in translation is obligatory. By this, I do not mean that the syntax of the Farsi translations should sound un-Farsi. A good translator, even when he/she has the source text right before him/her, thinks

consistently in their own language, without surrendering, however insignificantly, to the influence of the expressions which are foreign to the syntactical rules of the target language.

The subtlety of Shakespeare’s language combined with its irregularities of spelling and grammar make his works difficult to translate. While nearly ninety percent of Iran’s published works in 1997 have been translations from various languages, and mostly from English (60%), Shakespeare’s share has been less than 1%.



In other words, of the 422 new titles translated in 1997, 253 are from English sources, of which 2 are Shakespeare’s. However, compared with the two previous years (’96 and ’95) where Shakespeare is not listed, 1997 seems to have been his comparatively luckier year in Iran. The two titles are:

- i) *Shakespeare*, by Germaine Greer 1986, translated into Farsi by Abdollah Kowsari. In the foreword while appreciating his predecessors’ rendition of



Shakespeare's works, Kowsari perceives that the development of Farsi over recent decades entails newer and newer translations to be undertaken for it to continue. He further observes:

•  
زبان فارسی که امروز در اختیار ماست بسیار تواناتر از زبان گذشته است.

lit: The Farsi language in use today is far more capable than the past.

The enhanced capability of Farsi, in addition to the natural growth of every language in the course of time, however slowly, is the result of the rapid development in translation in Iran. The impact of translation on Farsi is undeniable and can be the subject of various and extensive investigations by Iranian linguists and foreign scholars interested in the study.

ii) *Shakespeare*, containing Shakespeare's life, a brief version of the playwright's canon including *Hamlet*. Esma'il Fassih, the translator, is more known as a novelist. The names of the three co-authors have not been provided in Latin script. Therefore, I am doing without, not to risk mistranscription. According to the translator, all the three are PhD academics. There is no foreword and no indication of Fassih's motivation for the undertaking. The translation starts right with Shakespeare's life. While both translations are worthwhile efforts to promote Shakespeare in Iran, neither translator expresses any analytical sense of his own undertaking, and neither does any other translator of Shakespeare into Farsi (see further, Part 3).

Despite a large number of translations during the third and particularly the fourth quarter of the nineteenth century, there is no record of Shakespeare in Farsi translation prior to 1900. The following is a list of Shakespeare's works in Farsi, in chronological order:

- *The Taming of the Shrew*: Saloor, Hosseinqoli (Emad a'-saltaneh) 1279 SH/  
1900
- *Othello* : Qaragozlu, Mirza Abolqassem Khan (Nasser al-  
molk), 1293/1914
- " : Farsi, Mohsen, 1336/1957
- " : Etemadzadeh, Mahmood (Behazin) 8<sup>th</sup> edn  
1376/1997
- *The Merchant of Venice* : Qaragozlu, Mirza Abolqassem Khan (Nasser al-  
molk) 1296/1917
- " : Bahmanyar, Ahmad (from Arabic) 1316/1937
- " : Pazargadi, <sup>15</sup> Ala'uddin, 1350/1971
- *Julius Caesar* : Shadman, Farangiss 1334/1955
- *Hamlet* : Farzad, Masoud 1336/1957
- " : Shahin, Daryush 1344/1965
- " : Etemadzadeh, Mahmood (Behazin), Fifth  
edn 1369/1990
- " : Rahimi, Mostafa 1371/1992
- *Macbeth* : Shadman, Farangiss 1351/1972
- " : Ahmadi, Abd a'-rahim 1366/1987
- " : Ashoori, Daryush 1371/1992
- *The Tempest* : Dowlatshahi, Esma'il and Dastgheib, Abdolali  
1374/1995
- *King Lear* : Peyman, Javad, Fifth edn 1375/1996, Tehran
- *Tales From Shakespeare* : Eghtedari, Omid and Karimzadeh, Manoochehr  
2<sup>nd</sup> edn 1375/1996
- *Shakespeare* : Kowsari, Abdollah 1376, 1997

*Shakespeare* : Fassih, Esma'il 1376/1997

- *The Sonnets* : Tafazoli, Taqi 1377/1998

### 2.2.1 The first Farsi translation of Shakespeare

Englishmen become aware of Iran and its Shah Abbas much sooner than Iranians did of England and its Shakespeare. Englishmen's awareness began in the late sixteenth and early seventeenth centuries as a result of a series of commercial and diplomatic missions to the Safavid court. English theatregoers of the period learned about the well-attested generosity of Sophy (Shah of Persia) through Shakespeare's *Twelfth Night* (II. v. 197) and *The Merchant of Venice* (II. i. 25). The OED gives the definition of *Sophy* as follows:

Now Hist or *Arch* ... , the surname of the ruling dynasty of Persia from c.1500-1736, derived from the Arabic epithet *Safī-ud-din* 'purity of religion' given to an ancestor of Ismail Safi, the founder of the dynasty. Not related to SUFI, with which it has frequently been associated. SHAKS. Twel. N. II. v. 197 'I will not give my part of this sport for a pension of thousands to be paid from the Sophy.

In spite of the currency of translation that started with the establishment of Dar al-fonoon in 1851 (1.2.1), Shakespeare remained unknown to Iranian readers. Then, in the final year of the nineteenth century the ice broke, and Hosseinqoli Saloor (Emad a'saltaneh) undertook the translation of *The Taming of the Shrew* which was published in 1279/1900. Saloor was a Qajar educated in France who made his translation from a French version of the play. In the publisher's <sup>16</sup> note to the second edition (1985), there is no mention of the reason for Saloor's choice of the comedy, nor of how long it took him to accomplish the work.

*The Taming of The Shrew* is a popular comedy. While some critics argue that the play is anti-feminist, there are others who look at it from a different angle. It is true that inculcations of subjugation and obedience of women to men's wishes





lit: Katherina : May Katherina never see his face.  
 Baptista : Go, my girl, now I can't rebuke you from crying  
 because this filthy and obscene move will imbalance an innocent  
 person. It's therefore obvious what it will do to a quick-tempered and  
 selfish girl like you.

Farsi TT : khodaa konad ke Katherina rooy-e oora hargez nabinad  
 Word-for-word : God does that Katherina face of him never not see

Farsi TT : borov dokhtaram haalaa nemitavaanam az gurye-at  
 Word-for-word : go girl my now cannot I from crying your

Farsi TT : mazammat konam ziraa in harkat-e zesht va  
 Word-for-word : rebuke do I because this move of dirty and

Farsi TT : qabih yek a:dam ma'soom-i raa ham az haalat-e  
 Word-for-word : obscene one person innocent an MO too from state of

Farsi TT : tabi'ee khaarej mikonad digar ma'loom ast yek dokhtar-e  
 Word-for-word : natural out does therefore certain is one girl of

Farsi TT : tondkhoo va khodkhaah mesl-e tu raa che mikonad  
 Word-for-word : quick-tempered and selfish like of thou MO what does it

had never seen (l. 26)

The *pluperfect* tense of the ST (would Katherina *had never seen* him though) has been replaced by the *present subjunctive*: خدا کند که کاترینا روی او را هرگز نبیند. (May Katherina *never see* his face), and thus twisted the meaning. A reader who might open the translation at this point will form an opinion that Katherina has not yet seen Petruchio, her suitor. Whereas they have already seen each other, starting with II i.

to weep (l. 27)

The choice of preposition از *az* (from) does not fit the situation. Preposition به *be* (literal: to) in its causative sense will be appropriate. It conveys the sense of (for), meaning 'for this reason' (for crying). Thus, نمی توانم به گریه ملامت کنم *nemitavaanam be guryeh malaamatat konam* (I cannot blame you for crying).

very (l. 28)

a) In this line *saint* has been translated into مصوم *ma'soom* (innocent) failing to carry the intended meaning. The word *saint* has been employed by the author to convey *patience* and not innocence. A child is innocent but hardly patient. Therefore, I can suggest قدیس *qeddis* which is a closer replacement.

b) *very* has been left out, whereas it is essential to supplement the meaning. In this sense *very* is used as adjective meaning *real*. Therefore, یک قدیس واقعی *yek qeddis-e vaaqe'i* (a real saint) can be suggested.

much more (l. 29)

The phrase has been ignored and by making use of a compensatory technique has been replaced by دیگر معلوم است (it is therefore obvious). Whereas there is an exact equivalent phrase for it in Farsi: چه رسد به *che resad be* or in case of clauses چه رسد به اینکه *che resad be inke*. This phrase has extensive usage in both written and spoken Farsi. We can also replace the English *much less* or *let alone* in that function.

The limited space at my disposal does not allow for a detailed investigation of Saloor's translation in order to achieve a rounded evaluation. If the above drop can be a sample of the bucket, I venture to say that technically the translation does not merit much credit. Although Saloor is known to have already translated Moliere's *Avare* fairly successfully, his translation of Shakespeare does not enjoy much readership. The translator seems to have been preoccupied with the issue of equivalence. Of course, equivalence in translation was the norm of the time. More than one hundred years earlier, Alexander Tytler in his essay on translation (1791) had established that 'Translation should give a complete transcript of the ideas of the



original work.' Tytler's prescription for translation remained alive and unchanged when Saloor undertook the translation. In the 1930s, decades after Saloor's translation of *The Shrew*, Vladimir Nabokov, a Russian translation scholar, defends the necessity for literal accuracy in translation, and argues that 'Scholarly and even scientific exactitude should be employed in translating the original text' (cited in Rowe, 1978: 149). He further notes that 'Any latitude for freedom of expression in reproducing the original work is out of the question' (ibid: 152). Saloor's preoccupation with the issue seems to have tied his hands and made his translation sound unnatural.

### 2.2.2 *The Merchant of Venice*

*The Merchant of Venice* and *Hamlet* are read more widely than the rest of Shakespeare's works translated into Farsi. While *Hamlet*'s popularity lies in its global significance, *The Merchant of Venice* owes its attraction to the cautious attitude that many Iranians have long entertained towards Jews. The self-centredness with which the Jews were known to exercise their dealings with the gentile, constituted people's judgement about them. In the 1920s when I was passing through my childhood years, parents and guardians in restraining their children, used to threaten that they 'would be thrown to the Jews' if they neglected their assigned duties. At the time Jews were said to be after Muslim children's blood for their thirst.

In his two Venetian plays, *The Merchant of Venice* and *Othello*, Shakespeare captures the atmosphere of Venice. It is not by accident that he chooses this locale in which to present his exotic heroes. Shylock and Othello are most foreign to the

context in which they act, and to the audience for whom they are intended. Venice offered the perfect setting for the actions of the two characters; because it was the place where various sorts of men could freely mingle, and it was known all over the world as the most tolerant city of its time. In this city those who could never share a common way of life seemed to live together in harmony.

### 2.2.2.1 Shakespeare and Semitism

Some studies conclude that *The Merchant of Venice* is deeply anti-Semitic, that it repeats and reinforces prejudices about Jews. These studies see Shylock as a tragic figure, trapped by prejudice and driven to revenge by the hostile attitude of the society and by the treatment he gets.

Shylock's Jewishness first comes up in act I, scene iii, during his preliminary encounter on the Rialto with Bassanio, the young man for whose sake the merchant, Antonio, needs the emergency loan. When Shylock asks whether he might speak with Antonio directly, Bassanio at once invites him to dinner for the purpose.

Bassanio: If it please you to dine with us.

Shylock : Yes, to smell pork, to eat of the habitation which  
your prophet the Nazarite conjured the devil into! I  
will buy with you, sell with you, talk with you,  
walk with you, and so following; but I will not eat  
with you, drink with you, nor pray with you.

(I.iii.29-34)

Yet from Shylock's point of view, his insistence that he will do business and otherwise with Venice's Christians but will not eat or drink or pray with them implies, a strict loyalty to Jewish law, which among other things forbids eating pork.

(Yaffe, 1997: 4)

Some other readings of the play such as Neil Hirschson's<sup>17</sup> see Shylock 'provoked beyond endurance' by a 'converted Jew', Antonio.

The play then, "dramatizes the suffering, confusion, and discord of conversion." For Hirschson, it is no Antonio who is a Jew turned Christian, but Shakespeare himself: "the balance of probability tilts towards a Shakespeare descended of forcibly converted Jews, and brought up as a Christian

resenting the condition" who "pondered ... the York massacre of 1190, and called for a prayer of remembrance".

(cited in Shapiro, 1996: 82)

There is little to substantiate Shakespeare's Jewishness. Many of his plays contain remarks to the contrary which can be used in support of anti-semitic allegations.

Lancelot declares that :

I am a Jew if I serve a Jew any longer.

(MERCH. II. ii. 105)

Benedick says of Beatrice:

If I do not love her, I am a Jew.

(ADO II. iii 253)

And more telling of all:

a Jew would have wept to have seen our parting.

(GENT. II. iii. 12)

The concern for the spread of Jewish influence culminated in accounts like Richard Burton's late nineteenth-century argument that the Jew is like a cuckoo that once let into the nest displaces or destroys the native offspring:

He – the ordinary Englishman – may be dimly conscious that the Jew is the great exception to the general curse upon the sons of Adam, and that he alone eats bread, not in the sweat of his own face, but in the sweat of his neighbour's face – like the German cuckoo, who does not colonize, but establishes himself in the colonies of other natives.<sup>18</sup>

(ibid: 9)

As for Shylock's 'vengeance' Burton refers his readers to the Jew's speech and his reasoning for its justification:

– and what's his reason?

I am a Jew- Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not



laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? (ibid:10)

Burton's quoting of the speech is defective in that he has omitted Shylock's conclusion from it – 'If we are like you in the rest, we will resemble you in that.' The reason for Burton's omission of the last line seemingly has been to discredit Shylock. Burton's biased interpretation of *The Merchant of Venice* has diminished his argument.

Some scholars observe the play from the political perspective, and argue that

Shakespeare does not understand Judaism, for he saw it from the outside; he looked at it, as no man rightfully can, from a purely political point of view. But he was personally less interested in the question of Judaism than in man's attempt to become man and man alone. He was of the conviction that it was of the nature of man to have varying opinions about the highest things and that such opinions become invested in doctrine and law and bound up with established interests. When confronted with one another, these opinions must quarrel. Such is life, and that must be accepted with manly resolution. In Venice and modern thought, there was an attempt to cut the Gordian knot and unite men, not on the level of their truly human sameness, but on that of the politically beneficial – a unity expressed in men's universal desire for gain.

(Bloom and Jaffa, 1984: 31)

While *The Merchant of Venice* is one of Shakespeare's controversial creations, the playwright's insight into human nature never fails to fascinate the audience. The play is full of joy and energy, but it is also replete with pain and suffering, it deals with serious matters, while it can be quite funny. Above all it asks questions about trust and tolerance which have remained as fresh and as debatable now as when they were written.

#### 2.2.2.2 Bahmanyar's translation of *The Merchant of Venice*

*The Merchant of Venice* was first translated into Farsi in 1917 by Mirza Abolqassem Khan Qaragozlu (Nasser al-molk, The Regent), and printed at the

National Press in Paris. Twenty-three years later Ahmad Bahmanyar,<sup>19</sup> produced another version of the play from Arabic. In an article about the translation Bahmanyar notes:

حدود یکسال پیش روزی در اتاق استادان دانشکده، آقای مدرس رضوی را دیدم در گوشه ای نشسته غرق خواندن کتابی لاغر و رنگ و رفته بود. پرسیدم چه می خوانی؟ گفت تاجر ونیزی، از شکسپیر. بسته و گریخته در بلره شکسپیر شنیده و در نشریات گوناگون بنام او برخورده بودم، اما نه هیچیک از آثار او را خوانده و نه دیده بودم. بعداً کتاب را از آقای رضوی امانت گرفتم و با علاقه خواندم. طرح ریزی نمایشنامه را خیلی ماهرانه و پیش برد آن را بسیار استادانه دیدم. اگر بگویم تا آن زمان نمایشنامه ای مانند آن نخوانده بودم گزاف نگفته ام آنگاه برآن شدم که آن را به فارسی درآورم. (نشریه دانشکده ادبیات ۱۳۱۹ ص ۳۴)

lit:

A year or so ago, one day at the Faculty's staff-room I saw Mr. Modarress Razavi sitting in a corner immersed in a thin, pale book.

"What are you reading? I asked

"*The Merchant of Venice*, of Shakespeare?" said he.

Here and there I had heard of Shakespeare and come across his name in various publications; but had neither read nor seen any of his works. Later, I borrowed the book from Mr. Razavi and read it with interest. I found the plot skillfully made and the play masterfully developed. It would be no exaggeration to say that I had not read any play like it before. Subsequently, I made up my mind to render it into Farsi.<sup>20</sup>

(Journal, Faculty of Letters, 1940: 34)

Bahmanyar's language of the translation is fluent and absorbing. Nevertheless, when compared with the English text of the play, we find occasional discords which, in all likelihood, are born from the discrepancies in the Arabic source.

For example:

*(Bassanio opens the leaden casket)*

What find I here?

Fair Portia's counterfeit! What demi-god

Hath come so near creation? *Move these eyes?* (my italics)

(III. ii. 114-117)

'*Move these eyes?* Has been taken as the imperative rather than the interrogative:

این چشمها را زنده کنید *in cheshmhaa raa zendeḥ konid* (Bring these eyes to life). Probably

the ? must have been left out from Bahmanyar's ST, the Arabic version. Should this

be the case, the omission of ? has led Bahmanyar to take 'move' in the imperative.





different cultures. While it may shock a Westerner with its strangeness, the reader in the Eastern hemisphere, generally does not see it as such a mind-boggling event. Moreover, the infatuation of women with manliness, chivalry, fame and fanfare which are associated with the name of a great general such as Othello, pales the compatibility question into insignificance. It should also be borne in mind that marriage had a somewhat different status for the Elizabethans than it has for the people living in the present time. In the sixteenth century marriages were arranged. The general public, composed of farmers, labourers, soldiers, craftsmen, etc, viewed marriage and child-producing as an investment. Children were raised to take over their parents' occupations to keep the family's lamp burning. In the eyes of the parents they were seeds sown to come to future fruition. In marriage, boys and girls were given to the best bids offered. In Iranian culture, with regard to parents' old age, children are expected to be of assistance to them in reciprocity of the sacrifices they have made in their upbringing. *Assa-ye piri* (The cane-for-old-age) metaphor circulates in Iranian traditional families, perhaps as frequently as does Health Insurance Policy in Western households.

What is the nature of the relationship between Desdemona and Othello? How was a Moor's conversion to Christianity received in Venice? No real believer in a faith can change his/her faith in the manner and with the ease that one would change shoes. Piroozan, a Zoroastrian Iranian landowner in the Umayyad Caliphate (661-750) was told to convert to Islam to have his ownership restored. He refused the deal, saying:

اگر من تا این اندازه بی ایمان باشم که خدایی را که می شناسم رها کنم شما چگونه می توانید  
اطمینان کنید که خدایی را که نمی شناسم رها نکنم پیروزان مالکیت خود را از دست داد  
(امامی ۱۳۲۵: ص ۱۱۲)

If I am faithless enough to give up the God I know, how  
can you ensure that I will not give up the God I don't know.  
Piroozan lost his ownership.<sup>21</sup> (Emami, 1946: 112)

If Piroozan, in the event of converting to another faith, could no longer be trusted, Othello could not be, either. He traded his faith to cheat the Venetians into the conviction that he had thus become one of them. Whereas in reality he was either the same old cheating Moor or at best an atheist.

Shakespeare has chosen the most striking and visible means to arouse the sentiments of the audience – Othello's *blackness*. He enhanced the situation by yet a stronger factor – his hero's *Moorishness*. The Moors were considered barbarous which led people to believe that they were dangerous. In his translation of *Moors*, (OTH I.i.40) Behazin has made a detour to avoid the problem of hurting his Muslim readers' religious feelings by choosing کافر *koffar* (heathens) for *Moors*. It's an intelligent choice.

### 2.2.3.1 The first translation of *Othello*

The Farsi of this tragedy was first made in 1914 by no less a literary and political figure than Mirza Abolqassem Khan Qaragozlu, Nasser al-molk. His translation of *Othello* received considerable acclaim from Iran's literary elite, and met with enthusiastic praise. In his preface to the publication of the tragedy, the late Mohammad Ali Foroughi, Iran's Prime Minister in the early 1940s, and widely renowned for his philosophical and scholarly distinction, expressed his admiration for Nasser al-molk's undisputed qualifications for the translation of *Othello*, urging his son, Hossein Ali Khan, to have his father's translation of *The Merchant of Venice* published, as well.

Concerning the translator, after Mohammad Ali Shah's resignation in 1908, his twelve-year-old son, Ahmad Mirza, became the nominal King. Therefore, Nasser al-molk was appointed the Regent to carry out Ahmad Mirza's duties. In 1913 when Ahmad Mirza had come of age to be the actual King, Nasser-al-molk was relieved of his duties of The Regency. He had a great command of the English language – the result of his six-year-studentship at England's Oxford University.

On Nasser al-molk's motivation in translating *Othello* his son gives a vivid account:

... پدرم در سال ۱۲۹۳ پس از پایان تصدی نیابت سلطنت به سن ۵۸ سالگی عازم اروپا گردید. شبی در حضور جمعی از دوستان که نزد ایشان گرد می‌آمدند و از هر دری سخن می‌راندند صحبت از شاعر انگلیسی ویلیام شکسپیر بمیان آمد و یکی از حضار اظهار نمود که ترجمه منظومات و نقل معانی و عبارات آن شاعر بزبان فارسی امکان پذیر نمی‌باشد. پدرم با این عقیده موافق نبود و از راه آزمایش و تفنن درصدد برآمد چند سطر از یکی از آثار آن نویسنده را ترجمه نماید و به این منظور تصادفاً نمایشنامه اتللو انتخاب گردید. تفریح یک شب و ترجمه چند جمله ایشان را برآن داشت که تمام داستانش را بفارسی درآورد و به فاصله چند سال بر اثر اصرار دوستان همچنین بترجمه "بزرگان و ندیک" پردازد.

lit:

In 1293/1914 at the age of 58 after being relieved of his incumbency as the Regent, my father left for Europe. One evening, with a group of friends who usually visited him to while away the time talking about anything that came to mind, the conversation turned to William Shakespeare. One of us maintained that the poet's verses and meanings were not translatable into Farsi. Father disagreed, and intended to translate a few lines. Quite fortuitously, *Othello* was picked for the purpose. Thus, an evening's fun and the translation of a few lines motivated him to translate the whole story. In compliance with his friends' insistence, after a few years he rendered *The Merchant of Venice*, as well. (Nasser al-molk, 1996:6)

The elegance of Nasser al-molk's prose in the translation of *Othello* has remained unequal since its creation almost ninety years ago. The publishers' account of the work put forward at the outset of their commentary attest to the profundity of the translator's knowledge of Farsi, and his magnificent prose:

ترجمه ناصرالملک از اتللو نخستین و شاید یگانه ترجمه‌ای است که قطع نظر از اهمیت متن اصلی یک اثر معتبر و زیبا در ادبیات فارسی روی پای خود می‌ایستد. ثروتی که ناصرالملک با این ترجمه بر گنجینه ادبیات فارسی افزوده است شاید از گلستان سعدی کمتر باشد اما بی‌تردید بیشتر از بسیاری از متون منشور فارسی است.



lit:

Nasser al-molk's rendition of *Othello* is the first and perhaps the most unique. Regardless of the distinction of the original text, the translation will be able to stand unchallenged as a beautiful and reliable creation in Farsi literature. The assets that Nasser al-molk has, by virtue of his translation, added to the treasures of Farsi literature, may not equal Sa'di's *Golestan*, but they positively exceed a great number of (classical) works of Farsi prose.(ibid:5)

### 2.2.3.2 Behazin's translation

Another translator of *Othello* is M.A. Behazin. He is an able translator and one of the three *Hamlets* investigated in Part 3 is his translation. In the preface to the eighth edition of his *Othello*, Behazin relates that

اتللو از متن انگلیسی کلیات آثار شکسپیر ... به فارسی برگردانده شده است و راهنمای من در این کار دو ترجمه فرانسوی از این اثر بوده است...

lit:

*Othello* has been translated into Farsi from a collected works of Shakespeare. Two French versions of the play have been used for guidance.

What usually takes place in similar cases is that some translators would find it less burdensome to use translated versions as their STs; and, thus rid themselves of the headaches of translating from the English of the 16<sup>th</sup> century. I have had no access to the sources available to Behazin for his translation of *Othello*, and am not, therefore, in a position to comment on that. While admitting that he has had instances of deviation from the source of *Othello*, Behazin regards his translation as the most complete:

با این حال می توان مدعی بود که ترجمه حاضر کاملترین ترجمه ای است که از اتللو صورت پذیرفته تا سرحد امکان در آن رعایت امانت شده است.

lit:

Nevertheless, it can be claimed that the present work is the most complete translation produced (*to date*), and that compliance with equivalence has been exercised to the highest degree possible.(Behazin, 1997:8)

While Behazin's *Othello* is a fairly reliable version, it can hardly be presented as 'most complete'. The following examples from Nasser al-molk and Behazin's translations are intended to cast some light on the choices made by each of them in translating the same extracts.

Iago sees in Emilia and in Desdemona his own negation of love and goodness. He claims to convince himself that Desdemona is lustful, for he himself conceives love as merely a 'lust of the blood'.

Come on, come on, you are pictures out o' doors;  
Bells in your parlours; wild-cats in your kitchen;  
Saints in your injuries; devils being offended;  
Players in your housewifery; and housewives in your beds.  
( II. i. 109-12)

N

برو، برو، در بیرون نقشی هستید پرنگار، در اندرون درآنی  
پرگفتار، با کنیزان گریه وحشی، هنگام آزدن پارسانما، هنگام  
آزار دیدن دیوآسا، در خانه داری بی بندوبار، در رختخواب شوخ و عیار.  
(ص ۲۹)

lit: Go, go, outdoors you are a colourful picture; indoors a resounding bell. A wild-cat with female slaves; pious-looking while causing injury; devil-like when injured. Irresponsible in houswifery; shameless and cunning in bed.

Farsi TT: borow, borow, dar biroon naqsh-i hastid por negaar dar  
Word-for-word: go , go , in outdoors picture-a are full colour in

Farsi TT: andaroon deraa'i por goftaar baa kanizaan gorbah vahshi  
Word-for-word : indoors bell-a full saying with female slaves cat wild

Farsi TT: hangaam-e a:zorden paarsaanemaa ; hangaam-e a:zaar didan  
Word-for-word :at the time of injuring pious-looking ; at the time of injury seeing

Farsi TT:div dar khaanehdaari biband o baar, dar rakhtkhaab shookh o ayyaar  
Word-for-word :devil in housewifery irresponsible, in bed shameless and cunning

B

خوب، خوب، شما زنها بیرون خانه فرشته اید، درون  
اطاقان بلبل و در مطبخ گریه های وحشی، در ستیز و  
پرخاش معصومید، اما به هر رنجشی بیرحم تر از  
شیطان می شوید، در کارخانه بازیگوشید و در بستر کدبانوی تمام عیار.  
(ص ۵۸)

lit: Well, well , you women are angels out of home; nightingales in your room; and wild-cats in the kitchen. You are innocent in your quarrels and aggressions ; but for any displeasure you become more ruthless than Satan. You are playful in the affairs of the house, and absolute housewives in bed.

Farsi TT: khob, khob, shomaa zanhaa biroon-e khaaneh fereshtehid, daroon-e  
Word-for-word :well, well, you women out of home angel are, in of

Farsi TT: otaaetaan bolbol va dar matbakh gorbah-e vashi dar setiz  
 Word-for-word : room your nightingale and in kitchen cat of wild in quarrel

Farsi TT: va parkhaash ma'soomid; ammaa be har ranjesh-i  
 Word-for-word : and aggression innocent are(you) but to/for any displeasure

Farsi TT: birahuntar az sheytan mishavid, dar kaar-e khaanch  
 Word-for-word : ruthless more than Satan become you in work of house

Farsi TT: baazigooshid va dar bestar kadbaanooy-e tamaam ayaar  
 Word-for-word : playfull are(you) and in bed housewife of complete carat

*wild-cats in your kitchen* has been interpreted differently by the two translators.

Where N's translation is 'aggressive with maid-servants', B's is quite literal: 'Wild cats in kitchen'. The curious reader might find it hard to comprehend why the playwright has compared housewives with wild-cats. Are they supposed to grab the food or food-stuff, and run to a safe corner to enjoy it? If not, what, then, is the similarity between the two? The reader tends to feel more at home with N.'s translation and finds it rather convincing. It is not unusual for some housewives to behave in that manner.

*housewives in your beds* has been treated fairly accurately by N and B both.

They have captured the spirit of the description and seen it in the same light as the playwright, sparing no effort to bring satisfaction to their husbands. Nevertheless, in addition to its apparent meaning, the word *عيار* *ayyar* employed by N, connotes *حيله گری* *hileh Gari* (cunning) which is exactly what has been intended to convey.

Incidentally, looking at the word that ends N's or B's translation, our curiosity will be aroused as to the similarity between the two endings; that is, *عيار* *Ayar* (carat) and *عيار* *Ayyar* (cunning). Is it one of those extremely rare coincidences?

Another excerpt from the two translations:

Othello has driven himself to the notion that his identity as a man of action has been dissolved:



O now for ever  
 Farewell the tranquil mind, farewell content;  
 Farewell the plumed troop, and the big wars,  
 That make ambition virtue: O farewell,  
 Farewell the neighing steed, and the shrill trump,  
 The spirit-stirring drum, the ear-piercing fife;  
 The royal banner, and all quality,  
 Pride, pomp, and circumstance of glorious war!  
 (III. iii. 351-57)

N  
 'دريغا كه اکنون بايد آسایش را بکباره وداع گویم  
 بدرود شادمانی! بدرود لشکر شهپر به سر و جنگهای بزرگ که نامجویی را هنر نماید!  
 بدرود ستوران شبیه زن، شیپور بلندآواز، نای تیزآهنگ، کوس شورانگیز، پرچم خسروانه  
 و همه فر و غرور و شوکت و دستگاه جنگهای نامدار،  
 (ص ۵۲)

B  
 اما اکنون، برای همیشه بدرود، ای آسایش خاطر بدرود، ای خوشی! بدرود،  
 ای سپاه آراسته، ای جنگهای بزرگ که در آن جاه طلبی انگیزه دلاوری است!  
 آه بدرود! بدرود ای اسبان شبیه کش، ای نوای بلند شیپور، ای طبل دل آشوب،  
 ای نای گوش خراش، ای درفش شاهانه، بدرود، ای آنهمه شایستگی و شکوه  
 و گردنفرای جنگهای پرافتخار  
 (ص ۱۱۹)

Looking at the two translations, the reader while appreciating B's work for its exactness, cannot but admire N's artistic creation. The immense ability with which he calls up words from a seemingly vast reservoir of knowledge of Farsi to convey the desired meaning has had no rival. In the extract quoted from the translation we see that he has given the simple but impressive phrase *yekbareh* instead of B's choice *baray-e hamisheh* for 'for ever'. Obviously, N's choice of *یکباره* is by far preferable.

The replacement by N of 'plumed troop' with *lashkar-e shahpar* لشکر شهپر به سر or 'ear-piercing fife' with *naay-e tiz-a:hang* نای تیزآهنگ are masterly choices which require more than just the command of the target language. Replacements of this kind and quality entail an insight into not only the workings of the language but also of its aesthetics. N's translation lifts the reader from the ground and carries them over the battlefield with all its pomp and clamour seen or heard. His choice of

**فروغ و روشکوه** *farr-o ghoroor-o shokooh* for 'pride, pomp and circumstance', or

*sotooran-e sheihezan va naay-e tiz-a:hang* for 'neighing steed'

and ‘ear-piercing fife’ attest to this evaluation.

In order to form an opinion as to how the project has been tackled by Nasser al-molk, I read his *Othello* before attempting to compare any of its parts with the source. The reading convinced me that the translator has been quite conscious of the weight as well as the significance of his undertaking in producing the first Farsi *Othello*. The reading also made it obvious that his translation decisions spun round the sentence as the unit of translation, and not round the word for that matter. For example:

Iago

Now sir, be judge yourself  
Whether I in any just term am affined  
To love the Moor.

(I. i. 37-9)

باگو  
 حالا آقا خودت حکم باش  
 آیا انتظار می رود که من فدوی این مغربی باشم  
 (ص ۲)

**lit:**

Now Sir, You be the judge  
Is it expected of me to sacrifice for this Moroccan?

Farsi TT : haalaa a:qaa khodat hakam baash a:yaa  
 Word-for-word : now sir yourself judge be (interrogative utterance)

Farsi TT : entezaar miravad ke man fadaa'y-e in maghrabi baasham  
Word-for-word : expectation goes that I sacrificer of this Moroccan be I

N's attention to the sentence as his unit of translation, gives his work a natural flavour.

Nasser al-molk died in 1927 at 71.

## Part 3

### THREE FARSI HAMLETS

Two of the three *Hamlets* examined in the present section have been translated by Farzad and Behazin for readers. The third has been adapted by Rahimi for the stage, and will be looked into in section 3.2.

#### 3.1 Farzad and Behazin's translations

##### 3.1.0 The preliminary

Farzad and Behazin's translations of *Hamlet* are both in prose. Among a few questions that might readily cross the mind of the reviewer of these translations, is whether or not it would be appropriate to translate Shakespeare's blank verse into prose, or whether this form (prose) has the power and the capability to bring the dramatic effect of the original to the reader of the translation. While Farzad has seemingly chosen Dover Wilson's *Hamlet* as his ST, Behazin, having been more at home with the French language, has used an intermediary French translation of one of Yves Bonnefoy's *Hamlets*; most probably his latest version (1988), for which Bonnefoy has used 'John Dover Wilson's (1934-36) and Harold Jenkins' (1982) editions of *Hamlet*' (Heylen 1993: 93). Interestingly enough, Bonnefoy was a staunch advocate of blank verse as the most appropriate form for the translation of the play, and his fascination with Shakespeare motivated him to make five translations of *Hamlet* alone—1957, '59, '62, '78 and '88—each time striving to improve upon his previous achievement. He argues that:

Poetry, much more than prose, has the capability to evoke the unseen, sacred order behind Shakespeare's work. Poetry alone can illustrate the plight of Hamlet confronted by doubt.... (Heylen, 1993: 111)

He further argues against regular verse and in favour of free verse:



Free verse offers many advantages to the translator, since it can be a form which enhances poetic intensity without imposing too rigid a framework on the text to be translated.... A literal prose translation will neglect... an entire layer of meaning suggested by the play. (ibid:113)

Nevertheless, a large number of the translations of *Hamlet* are in prose. Some translators are likely to experience that 'verse', even the less restrictive 'blank verse', will limit their choices in the process of translating. The French literary figure of the twentieth century, André Gide (1865-1951), who was greatly attracted to Shakespeare throughout his life, made his translation of *Hamlet* in prose. He maintained that 'The lady shall say her mind freely - or the blank verse shall halt for't' (HAM II.ii.324-25), alluding to Hamlet's instructions to Rosencrantz for the players of the *Mousetrap*. In his opinion the fact that French nouns are burdened with a grammatical gender, and that the French adjectives are forced to agree with the nouns they qualify, exert too much pressure on French verse and make the language anti-poetic. He thus considered prose more suitable for his translation of *Hamlet*. Yet, he found the translation "beyond his reach":

Gide had published a translation of *Antony and Cleoptra* in 1921, yet the translation of *Hamlet*... proved beyond his reach. As he said in the 'Lettre-Préface' to his eventual 1946 edition of the play: 'Ce premier acte m'avait fourbu; j'y avais consacré plus d'efforts qu'aux cinq actes d'*Antoine et Cleopatre*' [This first act wore me out! I put more effort into it alone than I did into all five acts of *Antony and Cleopatra*]. (ibid: 77)

In their brief introductory remarks Farzad and Behazin have both failed to speak specifically of the actual problems they have encountered in their audacious undertaking of translating Shakespeare's most ambiguous tragedy. However, Farzad seems to have been well aware of the gravity of the task, to the extent that in his 936-word preface he humbly declares:

این ترجمه را سی سال پیش (اواخر سال ۱۳۰۶) شروع کردم و متناوباً بیش از سه سال (تا مرداد ۱۳۶۰) با آن مشغول بودم. هفت بار ترجمه را سرتاسر مرور و تصحیح نمودم. سرانجام آن را با ترجمه عربی

هملت از سامی الجریدینی (چاپ مصر ۱۹۲۲، مطبعه البلال، شارع نوبار، شماره ۴) با دقت مقابله و از آن استفاده‌هایی کردم، با این همه تصدیق دارم که اگر بنا می‌شد بار دیگر هملت را ترجمه کنم، بیدرنگ در سبک عبارات فارسی و طرز تعبیر مفاهیم انگلیسی اصولی را که با اصول ترجمه کنونی تفاوت کلی دارد اختیار می‌نمودم.

lit:

I took up this translation thirty years ago (towards the end of 1927) and tended it intermittently for more than three years (until August 1931). I perused seven times through the translation, making amendments. Eventually, I made an attentive comparison of the translation with Sami al-Joreidini's Arabic version of *Hamlet*: 1922, Egypt Al Balal Press, Nobar Ave, No 4, which proved beneficial to me. Nevertheless, I admit that if I were to translate *Hamlet* again, regarding the style of Farsi phraseology and the interpretation of the English concepts, I would not hesitate to adopt translation strategies wholly different from those of the present translation.

But Behazin claims that his *Hamlet* is almost flawless, and that he 'unlike his predecessor' (Farzad [my addition]) has managed to reflect the effect and the intensity of 'Shakespeare's writing' in his translation. In a short preface of 344 words he explicitly asserts:

لارم به تذکر می‌دانم که من بر خلاف سلف نام‌آور خویش در ترجمه برای خود آزادی قائل نشده‌ام و هیچ نکته از اصل متن را ترجمه نشده نگذاشته و عبارات و جملات خودساخته برای روشنگری مطلب در متن اثر نگنجانده‌ام. به همین مناسبت می‌توانم مدعی باشم که در ترجمه حاضر سبک نگارش شکسپیر انعکاس رویهمرفته درستی یافته و پگانگی آن در سراسر اثر کمتر دچار شکست گردیده است.

lit:

I deem it necessary to mention that unlike my renowned predecessor, I have not allowed myself freedom of translation, have left no point of the ST untranslated, and have not, for the sake of clarification, interposed self-made phrases and sentences into the body of the work. I, therefore, can claim that, on the whole, the style of Shakespeare's writing has been properly reflected in the present translation, and that its cohesiveness has rarely failed throughout the work.

Having attentively compared Farzad and Behazin's translations with the original for this investigation, I have come upon areas and instances where it seems that both translators have experienced difficulties which I am going to discuss in this section.



It is apt to mention at this point that few translations, perhaps no translation at all, can claim to be a true replica of such a literary work as *Hamlet*, which floats in ambiguity, punning and wordplay. Furthermore, neither of the translations examined here has paid noticeable attention to the puns, which are vitally essential to the creation of ambiguity as the backbone of the play. Thus, Shakespeare's punning and duality have been eliminated from the translations. Consequently, Behazin's assertion that 'the style of Shakespeare's writing has been properly reflected in the present translation' can hardly be substantiated. 'Translation, especially literary translation, involves an encounter, if not a confrontation, between two sets of norms.' (Toury 1980: 55)

Literary works, being the outflow of free and uninhibited imagination of their creators, cannot provide for exactness in translation. When translators decide to render a literary text into a foreign language, especially an unrelated one such as Farsi, they set themselves against a host of inevitable linguistic and cultural problems. In such instances they have to take the least slippery path by deciding between the choices that are less inexact or more approximate. Therefore, my investigation of the three *Hamlets*, guided by the aforementioned criterion, basically looks for the degree of their proximity to the play.

At this point, it needs to be noted that:

i) My choice of Farzad's 1963 and Behazin's 1997 *Hamlets*, with a temporal distance of more than three decades, has not been made by accident. As pointed out in the introduction, the interval registers a most fertile period in the development of translation in Iran, as well as a marked enrichment of Farsi. The analysis of the *Hamlets* has been rewarding in that it has brought me into active contact with some consequences of this development.<sup>1</sup>



ii) In the course of the discussion, in some instances I have found it more advantageous to the reader to have the choices of both translators on the same issue at the same time. This analytical technique might, in some instances, give the reader the wrong impression of a *comparison* of the two translations. It is not so. It is just a preferred method that provides the discussion with a wider perspective.

iii) I have great respect for both translators, and admire them for having shouldered such a heavy burden as the translation of Shakespeare's most equivocal work. While they have managed at times to produce excellent substitutes for all levels of discourse—word, phrase, clause, sentence—there are also more than a few instances where they have been unable to convey the spirit of the play. On such occasions the translations have missed the point and gone astray.

iv) As this study strives to interest mostly students of translation and future translators, I find it more appropriate to concentrate mainly on the mistranslations and the areas for which preferable alternatives can be suggested.

v) Whereas I have paid attention to every word in the translations for the purpose of this study, my main concern has been the *clause* for comparison. 'It is ... at clause level that translation sense for sense is most likely to relate to "structure by structure"' (Malmkjaer, 1998: 286). Also, where necessary, smaller or larger units—i.e. *phrases* and *sentences*—have been considered.

vi) I have used *The Arden Shakespeare Hamlet* ed. Harold Jenkins, 1982 as my ST for reference throughout the study.

vii) The imperfections of the two translations are not limited to the instances highlighted in this section; but they have been chosen to represent different linguistic categories.

viii) All translations into English and Farsi and literal back translations specified or unspecified, are mine.

ix) While this investigation is largely meant to meet the needs of Iranian students of translation and younger translators, it also hopes to be of interest to scholars of the Farsi language and translation in other parts of the world. The literal translations, back translations, Farsi TT transcriptions and word-for-word equivalents have been provided mostly for the benefit of the latter.

The categories discussed in this section, are:

- 3.1.1 The translation of puns
  - a) Decent puns
  - b) Bawdy puns
- 3.1.2 The translation of imagery
- 3.1.3 The translation of 'To be or not to be'
- 3.1.4 Miscellaneous <sup>2</sup>

While the present work is the first contrastive analysis of Shakespeare's Farsi *Hamlets*, it does not claim to be exhaustive or far and free from shortcomings. Perhaps, the categories I am going to discuss can be analogous to road signs on a yet-untrodden field of Shakespearean studies in Farsi speaking countries. Clearly, there is plenty of scope for further investigation and improvement by Iranian and non-Iranian scholars of Shakespeare and translation studies.

### 3.1.1 The translation of puns

Of all language techniques used in the creation of a literary work, puns are the most difficult, and mostly impossible, to preserve in translation. The OED defines pun as

The use of a word in such a way as to suggest two or more meanings, or the use of two or more words of the same

sound with different meaning, so as to produce a humorous effect, a play on words.

Of course not always 'humorous'; puns sometimes produce quite serious effects: 'When we have shuffled off this mortal *coil*' (HAM III.i.67) is a case in point. In accordance with OED's definition, puns can be either semantic or homophonic. When Gratiano threatens that he will 'mar the young clerk's pen' (MERCH.V.i.237) if Narissa marries him, listeners and readers are expected to recognize that *pen* in that context has the second meaning—male sexual organ. On the other hand, Hamlet's retort to Claudius "A little more than kin and less than kind" (I.ii.63), playing on *kin* and *kind*, is an example of homophonic puns. After his father's ghost appeared and spoke to him, Hamlet realized that he would not be able to carry on the pledge of revenge he had made to his father, unless he "put on" a false insanity in his behaviour and sounded ambiguous in his conversation. This is the basis of his "antic disposition" (I.v.80), and the reason for his puns and ironic wordplay.<sup>3</sup>

The wider the linguistic and the cultural gap between the ST and the TT, the more difficult the translation from and into both texts will be. In the family of languages, English and Farsi stem from Germanic and Indo-Iranian branches respectively. Thus, by their fundamental structural differences and their total foreignness to each other, the two languages create often difficult and sometimes insoluble problems for translators. Phonologically the English language has fewer phonemes than Farsi, and has thus been more flexible in using the same phonemes for words with different meanings. Compared with the twenty-six letters composing the English alphabetical system, there are thirty-two in Farsi. Therefore, where encountered with homophonic puns or alliterations, translators of English literary texts into Farsi will find themselves at a disadvantage.

The English phonological system makes use of a limited number of phonemes; moreover, certain restrictions are



imposed on the possible combinations or clusters of phonemes in certain positions within words. In consequence, the lexicon of the language will contain numerous groups of words that share one or more phonemes in spite of their being unrelated etymologically or semantically. This first principle underlies a very substantial part of the paronymic and other puns in Shakespeare. (Delabastita 1993: 102)

In approaching the translation of paronomasia <sup>4</sup> in Shakespeare, three types of pun can be identified.

a) Lexical pun, such as *married* and *marred* in

A young man married is a man that's marred (All's II. iii.315)

The homophones are similar enough to create the humorous effect. However, the sexual connotation of *marred* <sup>5</sup> should not be discounted.

b) Grammatical pun, which plays on words that require a shift in category; such as *marry* in:

Gloucester: What may she not? She may, -ay, *marry*, may she.

Rivers: What, *marry*, may she?

Gloucester: What, *marry*, may she! *Marry* with a king.

A bachelor, a handsome stripling too.

(R3, I.iii.261)

The play is on the now archaic exclamative '*Marry*' and the verb '*marry*'.

c) Compounded pun, such as *night's body* in

squires of the *night's body*. (H4A, I. ii.28)

As the term suggests, wordplay is done on more than one word, that is '*knight*' and '*bawdy*'.

The examples illustrated above should suffice us to agree with Christopher Taylor that

... the approach to the translation of paronomasia is multifaceted. Theatrical and historical conventions and etymological considerations play their part alongside linguistic, pragmatic and stylistic parameters in the search for convincing, yet appropriate solutions. Homonymic, polysemic asyntactic and metaphorical paronomasia may all require slightly different approaches.

Apart from the fact that we cannot be expected to know some of the allusions in Elizabethan plays, such as the fact that there were two Edmond Mortimers..., or that sweet potatoes were considered aphrodisiacs, the pun may justifiably remain untranslated. (1992: 343)

.

As pointed out earlier, Farzad and Behazin have left almost all the *puns* untranslated. They seem to have been aware of their presence in the ST, because, as we shall see later, in rare occasions they have tried to find equivalence for them. It must be emphasized that neither Farzad's nor Behazin's translation may be negatively reviewed for this deficiency. In their global perspective, the translations of Shakespeare's works in general, and that of *Hamlet* by virtue of its overwhelmingly punned texture in particular, to a lesser or greater degree share this problem, and translators of all linguistic backgrounds have wrestled with it. Nevertheless, in such instances the question of proximity of TT to ST remains unchallenged. On such occasions, experienced translators tend to make use of the *compensation* technique to preserve as much of the effect of the source as possible. 'Compensation is a technique which involves making up for the loss of a source text effect by recreating a similar effect to the target language and/or the text'. (Harvey, 1998: 37)

I have classified the puns of the study into two groups: a) decent puns, and b) bawdy puns. It should be noted that the puns in *Hamlet* are not confined to the ones discussed in this section.

#### a) Decent puns

##### 3.1.1.1 eruption ... state

- eruption*: i) violent extraordinary outbreak
- ii) a breaking out of a rash or of pimples on the skin
- state*: i) kingdom
- ii) condition, state of health of an individual

Horatio. This bodes some strange *eruption*\* to our *state*  
(I.i.72)

F هریشو - گمان کنم نشانه اتفاقاتی بزرگی باشد (ص ۱۹)

lit: I suppose it is the sign of some big events.

Farsi TT: gamaankonam neshaneh-e ettefaaqhaa-ye bozorgi baashad  
Word-for-word: suppose I sign of events of big some be it

Obviously, the punning quality of *eruption* and *state* is not represented in the translation. The adjective 'strange', without any apparent reason or difficulty has been substituted by 'big' in the translation; whereas the gravity of the circumstances strongly sensed in the ST, can be more suitably carried over to the reader of the TT by عجیب *ajib*, which is a commonly used Farsi equivalence for 'strange'.

The uncompelled choice of 'I suppose' by the translator, robs the situation of the omen and the urgency created by the ST and weakens its effect. The translator seems to have aimed at rendering the sense of the quoted line, without paying sufficient attention to the units carrying the sense.

*Eruption* means an 'outburst'. It may also be used to mean 'a flare-up' on the skin. The duality of its meaning is realized when Horatio in his wordplay, combines it with *state*. He plays on *state* to mean both 'country' and 'the state of one's health'. In reality Claudius has murdered his brother King Hamlet, and usurped the throne. Now, the *state* is feared to experience some difficult times. Horatio, being concerned about the problem, is cautious not to put it explicitly to Marcellus. Thus, he cloaks his message in puns.

Incidentally, احوال *ahvaal* is fairly applicable to the issue, and can be used in both senses. We say احوالی ندارم *ahvaali nadaaram* (I'm not so well). Also we often

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\* For the sake of clarity, italicizations in the lines quoted from Shakespeare are mine.



say *owzaa' va ahvaal khoobast* (Things are going well), or not so well for that matter. *owzaa'* and *ahvaal* are Farsi collocations. Thus, I suppose the following suggestion can preserve some of the punning quality of the source.

H احوال ما دچار اختلالهای عجیب خواهد شد

lit: Our state will be afflicted with strange disorder.

Farsi TT: *ahvaal-e maa dochaar-e ekhtelaal-haa-ye ajib khaahad shod*  
 Word-for-word: state of we afflicted of disturbances of strange Auxiliary became

If we compare the 'literal' translation given above with the 'word-for-word' substitutions, we notice that I have made two different choices for the same unit (*ekhtelaalha*): 'disorder' and 'disturbances' respectively. I suppose that the immediacy and the sense-filled quality of the ST calls for a shorter and quicker substitute. Thus, the choice of the three-syllable 'disorder' to suit the occasion. As for 'disturbances', the plural particle *haa* and the plurality of *ekhtelaalha* seem to be more becomingly represented by the four-syllable choice (disturbances), which, in addition to its suitability, has also got the plural 's'.

A glance at the word-for-word substitutions above provides a token indication of how excruciatingly problematical it can be to translate Shakespeare's works into Farsi.

### 3.1.1.2 unimproved ... mettle

*Unimproved:* i) undisciplined, ill-regulated  
 ii) untried, untested

*mettle:* i) spirit, courage  
 ii) metal

Horatio ..., young Fortinbras,  
 Of *unimproved mettle* ...  
 (I.i.98-99)

B هریشور – فورتین براس جوان با سرشت خام و تیز خود (ص ۱۹)

lit: Young Fortinbras, with his raw and sharp nature

Farsi TT: *Fortinbras-e javaan baa sresht-e khaam va tiz-e khod*  
 Word-for-word: Fortinbras of young with nature of raw and sharp of self

Regardless of the puns, the translation contains much of the sense of the source. Yet, it is rather unexpected of the translator with his remarkable command of Farsi to have failed to bring at least a faint reflection of the two major units of the line into the translation.

*Unimproved* means both undisciplined and untried; and *mettle* means metal and temperament (Jenkins 1997: 171). In colloquial Farsi فلز *felez* (metal) in the sense of one's nature, spirit or behaviour, has got rather wide currency. It is normal to speak of someone as فلزش خرابه *felezesh kharaabeh*, (literally: his metal is defective), meaning 'he isn't honest, or straightforward, or trustworthy'. Thus, I suppose we will be able to restore some, if not all, of the effect of the original.

H فورتین براس جوان که فلزش هنوز محک نخورده است

lit: Young Fortinbras, whose metal has not yet been assayed

Farsi TT:	Fortinbras-e	javaan	ke	felezz-ash	hanooz	mahak
Word-for-word:	Fortinbras of	young	who	metal his	yet	touchstone

Farsi TT:	nakhordesh	ast
Word-for-word:	not hit	Auxiliary (it)

### 3.1.1.3 stomach

*stomach*: i) a spirit of courage (stomach being the seat of courage)  
ii) organ of digestion (lawless resolute being its food)

Horatio For food and diet to some enterprise  
That hath a *stomach* in't,  
(I.i.102-3)

B هریشو - آنان را به امید جیره و خوراک به کاری گرفته که عجیب دل و زهره می خواهد. (ص ۱۹)

lit: With the hope of ration and food, he has engaged them in an undertaking that calls for inordinate guts and courage.

Farsi TT:	a:naan	raa	beomid-e	jireh	va	khoraak	bekaar-i
Word-for-word:	they	MO	to hope of	ration	and	food	to work a

Farsi TT:	gereftesh	ke	ajib	del	va	zahreh	mikhaahad
Word-for-word:	taken	which	strange	heart	and	gall	wants

The translation is half way to completion. The punning role of *stomach* has been discarded; furthermore, the consequences for those who are engaged in the 'enterprise' are misinterpreted. The enterprise 'hath a stomach', and the individuals who are engaged in it, are destined to feed it. In other words, they will be unwittingly swallowed into the belly of the enterprise. The translation incorrectly suggests that in order for the volunteers to qualify for the 'ration and food', they have to be courageous.

While the punning characteristic of the line does not seem to be convincingly transferable, we might be able to bring the translation closer to completion by making the most of 'stomach'. 'Stomach' is of a key role here, and it would sound quite appropriate to choose *اشتها* *eshtehaa* (appetite) for it; because of its association and interchangeability with 'stomach'. As the quoted lines conjure up a battlefield and bellies of the murderous cannons, we can aptly say *اشتهای سوزان* *eshtehaaye soozaan* (burning appetite). Some translators may prefer to keep 'stomach' and not to use the compensatory technique. In this case, we have to add a suitable adjective to modify it, e.g. 'devouring stomach'.

H بمنوان خوراک برای ماحرایب، که اشتهای سوزان دارد.

**lit:** As food for an adventure that has a burning appetite.

Farsi TT:	beonvaan-e	khoraak	baraay-e	maajaraa'i	ke	eshtehaa-ye
Word-for-word:	to name of	food	for	adventure an	which	appetite of

Farsi TT: soozaan daarad  
Word-for-word: burning has

#### 3.1.1.4 hard

- i) reluctant, unwilling
- ii) physically hard

**Polonius**            Upon his will I sealed my *hard* consent.  
                                       ( I.ii.60 )

F پولونیوس - رضایت خود را اظهار کردم. (ص ۲۷)

lit: I stated my consent.



Farsi TT:	rezaayat-e	khod	raa	ezhaar	kardam
Word-for-word:	consent of	self	MO	statement	did I

The translation has lost sight of some lexical units in the line. Even if we find it difficult to come to terms with *hard* as a pun, we cannot ignore its role as an adjective for 'consent', which could have been easily produced. *Hard* is punned to mean both 'unwilling' and '(physically) hard' (Delabastita, 1993: 351). Hence, I suggest *besakhti* (most unwillingly) for the occasion, which can almost bring to mind both senses of the pun.

H مهر رضایتم را بستنی بر عریضه اش نهادم.

lit: I put my seal of consent most unwillingly on his petition.

Farsi TT:	mohr-e	rezaayatam	raa	besakhti	bar arizehash	nahaadam
Word-for-word:	seal of	consent my	MO	to difficulty	at petition his	put I

### 3.1.1.5 kin ... kind

*kin* : i) closer than a mere relative

ii) but without kindness

HAM. A little more than *kin*, and less than *kind*.  
(I.ii.65)

B هملت - کمی بیش از برادرزاده اما کمتر از فرزند. (ص ۲۶)  
lit: A little more than nephew, but less than son

Farsi TT:	kami	bish	az	baraadarzaadeh,	ammaa	kamtar	az	farzand
Word-for-word:	a little	more	from	nephew	but	less	from	child

This line, after 'To be or not to be' (III.i.57), and 'Frailty, thy name is woman' (I.ii.146), is the most frequently quoted and debated in *Hamlet*. Bonnefoy's French *Hamlet*, Behazin's ST, renders the line as 'Un peu plus que neveu, moins fils que tu ne le veux'. [A little more than a nephew, but less of a son than you would wish] (Heylen, 1993: 93). Jenkins argues that:

A 'cousin' is 'kin' but a 'son' is 'more'; and Hamlet's resentment at being made Claudius' son as well as nephew glances at the incestuous marriage which has created this 'more than' natural relationship.

(1982:435)

In the quoted ST line, 'kind' is completely void of its meaning of 'kindliness', and conveys the lack of sameness between Hamlet and his uncle, Claudius, in that he has no consideration for humane affections. 'Hamlet does not want to be the kind of man the King is' (Andrews, 1996: 24).

**I suppose the following suggestion might provide a closer translation of the line:**

H کمی بیش از همپیوندی و کمتر از همانندی  
lit: A little more than kinship, and less than likeness.

Farsi TT:	kami	bish	az	hampeivandi	va	kamtar	az	hamaanandi
Word-for-word:	a little	more	from	kinship	and	less	from	likeness

*hampeivandi* (kinship) and *hamaanandi* (likeness) have been chosen so as to: a) represent the homophonic characteristic of kin and kind; b) get semantically as close to the ST as possible.

### 3.1.1.6 sun

- i) in the glare of public notice
- ii) filial relationship (Hamlet resents being called "son")

HAM. ... I am too much in the *sun*.  
(I.ii.67)

F. هملت - من در آفتاب سوزان واقع شده‌ام.  
lit: I am placed in the burning sunshine.

Farsi TT: man dar a:ftaab-e soozaan vaaqe'shodeham  
 Word-for-word: I in sunshine of burning am placed

*Sun* was a royal emblem; and Hamlet, by 'too much' alludes that he has been exposed to the King's presence more than he can endure. Furthermore, the play on *sun* is another feature which conveys Hamlet's consternation for the title of *son* Claudius repeatedly brings into the conversation. Being called 'my cousin Hamlet, and my son' (I.ii.64) was intensely annoying to Hamlet, because it reminded him of his father's death and his mother's haste in the 'incestuous' marriage. This, in brief, is the sense of the line.

While Farzad's choice of *soozaan* (burning) can be stretched to convey a quasi-semblance of the intended sense to the reader, it is rather far from satisfying. He has chosen to substitute the adverb 'too much' with adjective 'burning': seemingly supposing that being 'too much' in the sun might cause discomfort to the degree of 'burning'.

### 3.1.1.7. matter

i) substance, subject-matter

i) subject of dispute

Polonius What is the *matter*, my lord?

HAM. Between who?

(II.ii.193-4)

B

پولونیوس - گفتگو سر چیست، خداوندگار من؟  
هملت - میان که و که؟ (ص ۷۶)

lit: What is the argument about?  
Between who and who?

Farsi TT:	goftogoo	sar-e	chist	khodaavandegaar-e	man
Word-for-word:	argument	about of	what is	owner	of I

Farsi TT:	meyaan-e	ke	va	ke?
Word-for-word:	between of	who	and	who?

In response to Polonius' question regarding *matter*,<sup>6</sup> Hamlet affects misunderstanding, and answers the question with a question. Therefore, Polonius clarifies the *matter* by saying 'I mean the *matter* that you read, my lord'. (II.ii.195) Concerning the translation, the choice of گفتگو *goftogoo* (argument), on the one hand makes Polonius' clarification (line195) relevant, but on the other hand devoids *matter* of the pun-play. Obviously, if *goftogoo* sits for *matter* in the first line as a suitable choice, then it would make Polonius' clarification not only unnecessary, but also senseless. Therefore, مطلب *matlab* which is frequently used to mean 'subject matter' seems to be a suitable substitute in the present context.



The choice of *ke va ke* (who and who) for 'who' does not sound quite suitable to the purpose. It seems that the translator has chosen it to provide acceptability for his *gofstogoo* of the previous line.

It should be mentioned that in such instances where a simple emphasis might shed light on the situation, theatre audiences are saved the problem of ambiguity by the director of the play, who is likely to step in to provide the necessary stress for the cases that need to be highlighted.

### 3.1.1.8 air

i) current of air

ii) heir

Polonius            Will you walk out of the *air* , my lord?  
HAM.                Into my grave?  
(II.ii.206-7)

F                      پولونیوس - قربان مایلید از جریان هوا خارج شوید؟  
                         هملت - بروم توی گور؟ (ص ۸۱)

litl: My lord, are you willing to get out of the current of air?  
To go to (my) grave?

Farsi TT:	qorbaan	maayelid	az	jarayaan-e	havaa	khaarej	shavid
Word-for-word:	Sire	willing you are	from	current of	air	out	get you

Farsi TT:	beravam	tooy-e	goor?
Word-for-word:	go	I	into grave

These lines have had two interpretations: 1) In Elizabethan time, 'fresh air was thought to be bad for invalids...' (Jenkins, 1982: 248). Thus, Polonius' question makes it clear to Hamlet that the 'King's eyes and ears' believes that the Prince is 'invalid', and therefore suggests that they go inside. But, Hamlet pretends that Polonius has had no hidden intention, and asked just an innocent question. He, then, prefers to make a point by answering the question with a question—'Into my grave?' His question implies that he thinks of Claudius' court nothing less than a big grave. 2) Hamlet interprets *air* as *heir* and with Polonius' cunning nature in mind, tends to think that the real intention of the King's man is to extract from him whether he

contemplates being the heir to the throne of Denmark, or wishes to be out of it.

Based on this interpretation, Hamlet's answer suggests that Claudius, despite his explicit statement 'You are the most immediate to our throne' (I.ii.109), intends to get rid of him, and that he can smell plots against him in the making.

The translation has taken *air* at face value. It seems possible to produce some of the effect of the source in Farsi by choosing جریان *jarayaan* (current). In contemporary Farsi, both formal and informal, this word is used to mean 'course' or 'direction' of events, happenings, affairs, news, etc.: من در جریان نیستم *man dar jarayaan nistam* (I don't know what's going on). It also means جریان آب یا هوا *jarayaan-e a:b yaa havaa* (the current of water or air), exactly like English, water or air etc. moving in a certain direction (*Oxford American Dictionary*). The following can convey the above interpretations, at least in part.

H مایلید از جریان خارج باشید؟  
lit: Are you willing to be out of the current?

Farsi TT: maayelid az jarayaan khaarej baashid  
Word-for word: willing you are from current out Aux.

### 3.1.1.9 dear

- i) beloved
- ii) expensive

HAM. And sure, *dear* friends, my thanks are too dear a halfpenny.  
(II.ii.273-4)

B هملت - اما به یقین، دوستان عزیزم، برای سپاسگزاری من نیم غار هم بهای گزافی است. (ص ۸۰)  
lit: But certainly, my dear friends, for my thanks even a halfpenny is a high price.

Farsi TT: ammaa beyaqin doostaan-e azizam baraay-e sepaasgozaari-e  
Word-for-word: but to certainty friends of dear my for gratefulness of

Farsi TT: man nim ghaaz ham bahaa-ye gezaafi ast  
Word-for-word: I half farthing also price of a high is

Hamlet is talking to his former fellow students, Rosencrantz and Guildenstern, of whose presence at Elsinore he is deeply suspicious. He intends to ensure that they have been commissioned and paid generously to spy on him. 'I know the King and Queen have sent for you' (II.ii.280). In the line above, *dear* is punned to connote that he is not unaware of the arrangement and the court's intention. Had the translator interpreted *dear* as *expensive*, it could have produced the intended meaning. Except for that slight misinterpretation, the translation is accurate.

Again, in such instances, 'stage' stands at a great advantage to the page, in that by the use of sarcasm or the application of the needed stress, it can easily bring out the intended effect.

H

اما به یقین دوستان گرانقدر من، ...

lit: Certainly, my valuable friends, ...

Farsi TT:	beyaqin	doostaan-e	geraanqadr-e	man
Word-for-word:	certainly	friends of	valuable of	I

### 3.1.1.10 hawk ... handsaw

*hawk* : i) a bird of prey  
ii) tool used by plasterers

*handsaw* : i) young heron  
ii) tool used by carpenters

HAM. ... I know a *hawk* from a *handsaw*.  
(II.ii.375)

F

هملت - میتوانم قوش را از حواصل تشخیص بدهم. (ص ۹۱)

lit: I can distinguish a goshawk from a stork.

Farsi TT:	mitavaanam	qoosh	raa	az	havaasel	tashklis	bedaham
Word-for-word:	can	I	hawk	MO	from	stork	distinction give I

The quoted line, which is identified as '*hawk* and *handsaw* line', has drawn a great degree of attention in translation of Shakespeare across the globe. Among them, Schwob and Morand's French translation has brought the line out as 'je





Farsi TT:	a:maadehash	nemibinim	ke	begazaarad
Word-for-word:	ready	him	not see we	that (relative) he let

Farsi TT:	behaalash	peybordeh	shavad
Word-for-word:	to his condition	found out	Aux

Literally, the translation is quite accurate. It has even produced grammatical sameness for the passive 'be sounded'. But, mention must be made that it is not always literal exactness that translations should strive to achieve.

Perhaps something similar to حاضر نیست چیزی بروز بهد. *haazer nist chizi borooz*

*bedahad* (he is not willing to divulge anything) or چیزی بروز نمی دهد. *chizi borooz*

*nemidahad* (he does not divulge anything), will be more suitable to the occasion.

### 3.1.1.12 stew'd

- i) bathed, soaked
- ii) a brothel

HAM. *Stew'd* in corruption, honeying and making love  
Over the nasty sty!

(III.iv.93)

B

هملت - در تباهی فرورفتن و در آن خوکدانی پلشت  
تن به نوترش و آمیزش دادن (ص ۱۴۰)

lit: To plunge into depravity, and in that debauched sty  
deliver the body to caressing and copulation.

Farsi TT:	dar	tabaahi	foroorastan	va	dar	a:n	khookdaany-e
Word-for-word:	in	depravity	go down	and	in	that	pigsty of

Farsi TT:	palasht	tan	benavaazesh	va	a:mizesh	daadan
Word-for-word:	debauched	body	to caressing	and	copulation	to give

An excellent translation. Not only has the translator created a lexically elegant pair for the quoted lines, he has also brought an echo of Hamlet's fury to the reader. As a matter of taste one or two minor choices can be suggested:

a) پلشت *palasht* (debauched) as fine and accurate as it is, can be changed to

another adjective more familiar to the reader or the audience for that matter. We have to remember that the reader is at the edge of his/her chair, anxious to see what would happen next. This is not the right occasion for them to be distracted or wonder about

the meaning of an unfamiliar word. Therefore, آلوده *a:loodeh* (filthy) might be a better choice.

*b) نوازش و آمیزش navaazesh va a:mizesh* (caressing and copulation) sound so good and are so comfortably settled in the sentences, that I feel quite uncomfortable to dislocate them. Furthermore, being aware of the fact that sometimes translators may have to spend hours to find a suitable single word, I hesitate to make unnecessary suggestions. Yet, because آمیزش *a:mizesh* seems too weak to convey 'making love', I tend to suggest عاشقه و مجامعه *mo 'aasheqeh va mojaame 'eh* (love play and copulation). They carry a much stronger sense, and better suit the circumstance.

### 3.1.1.13 grave

- i) serious
- ii) a place of burial

HAM. This counsellor  
Is now most still, most secret, and most *grave*.  
(III.iv.215-6)

F هملت – اینک حقیقتاً. بمنتهای درجه موقر، خاموش و رازدار شده است. (ص ۱۶۴)  
lit: Now he has really become extraordinarily dignified, silent and secret-keeper.

Farsi TT:	inak	haqiqatan	bemontahaa	darajeh	movaqqar
Word-for-word:	now	really	to highest	degree	dignified
Farsi TT:	khaamoosh	va	raazdaar	shodeh	ast
Word-for-word:	silent	and	secret-keeper	become	Aux (he)

The translation offers a few points for discussion:

'Really' is unnecessary, and fills no need. *Bemontahaadarajeh* بمنتهای درجه (extraordinarily / to the highest degree) is a learned choice for 'most'. Farzad, having been aware of the function of 'most' as an intensifier in Shakespeare's time, has made that choice. So are his choices of *movaqqar* and *khaamoosh* for 'grave'



and 'still'. Hamlet's implication is that the only time Polonius would stop talking, is when he is dead.

On the other hand, I tend to disagree with the translator's choice of رازدار for 'secret', because: *a*) it will sound strange to suddenly attach a positive attribute to such a thoroughly wicked character as Polonius; *b*) مرموز *marmooz* (secretive) will be more appropriate for the occasion.

It is apt to note that *raazdaar* is among the words in its category that cause problems for Iranian students of translation. Of a group of 16 third-year students taking a test, and allowed to use dictionaries, 13 made the wrong choice of *confident* as adjective.

In the above translation, the function of *grave* as pun has been overlooked. While it is one of the difficult puns to render as a pun, it does not seem impossible to preserve a shade of the wordplay. *Grave* in this context is used to mean *a*) 'solemn' and *b*) 'a place of burial'. In order for a translational choice to evoke at least some of the pun's characteristic it may be possible to manipulate the target language to provide some representation for the translated unit(s). Therefore, the following can be suggested:

H	اینک کاملاً خاموش، کاملاً مرموز و کاملاً گورپذیر شده است.					
	lit: Now, he is entirely silent, entirely secretive, and entirely fit for the grave.					
Farsi TT:	inak	kaamelan	khaamoosh	kaamelan	marmooz	va
Word-for-word:	now	entirely	silent	entirely	secretive	and
Farsi TT:	kaamelan	goorpazir	shodehast			
Word-for-word:	entirely	fit for the grave	has become			

The repetition of *entirely* in this case is deliberate. It is intended to be in line with the technique of repetition Shakespeare employs to heighten serious or comic effect.

### 3.1.1.14 peace

- i) truce, reconciliation
- ii) peace of mind

**Laertes**                               **Ay, my Lord,**  
**So you will not o'errule me to a peace**  
                                    (IV. vii. 58-9)

B لیرتیز - بله، خداوندگار من، بشرط آنکه مرا به آشتی ملزم نکنید (ص ۱۸۱)  
lit : Yes, my owner; provided that you do not order me to reconcile.

Farsi TT: bale khodaavandegaar-e man beshart-e a:nke maraa be a:shti  
Word -for-word: Yes, owner of I to condition that which me to reconciliation

Farsi TT: molzam                      nakonid.  
Word -for-word: obliged              not do (you)

Firstly, it would have been more appropriate to translate 'ay' into اطاعت می کنم *etaa'at mikonam* (I obey), than ب *bale* which is rather too informal and friendly for the occasion.

Secondly, the choice of بشرط آنکه (provided that) in place of 'so' is too improper here, and strikes the Farsi reader as stupidly ignorant of the situation: The young son of a deceased councillor in the presence of a conceited king such as Claudius cannot and will not set terms for an action he is supposed to undertake. An acceptable phrase for the occasion can be جسرأتا امیدوارم که *jesaaratan omidvaaram ke* (I venture to hope that ..).

F's translation of the quoted line leaves out part of Laertes' response and misses the point completely:

F بشرط آنکه مرا نصیحت نکنید (ص ۳۰۵)  
lit: Provided that you do not exhort me.

Farsi TT:	be shart-e	aan ke	maraa	nasihat	nakonid.
Word-for-word:	to condition	that which	me	exhortation	not do (you)

## 3.1.1.15 straight

- i) straight away
- ii) confined, narrow

Other therefore make her grave *straight*  
(V. i.3)

F گورش را درست بکن (ص ۱۱۳)  
lit: Dig her grave right.

Farsi TT:	goorash	raa	dorost	bekan
Word-for-word:	grave her	MO	right	dig

Straight means straightaway as at II.ii. 427 and III.iv.1, but with a play on *strait* (confined). In those times if someone's death was believed to have been caused by unnatural reasons, the grave diggers were supposed to dig the grave *strait*, in order to inflict eternal pain upon the committer. In this case the inquest does not find Ophelia guilty of wrongdoing. 'The rustics believe she committed suicide, but the coroner finds otherwise' (Jenkins:376).

The grave digger believing that Ophelia "willfully seeks her own damnation" (V.i.2) challenges the order and objects to digging the grave '*straight*'. He is overruled: 'The Crowner hath sat on her and finds it Christian burial' (V.i.5).

F's translation of the line is quite accurate, and conveys the complete mood of the occasion to the reader. درست *dorost* (right) may not quite cover *straight* in its wider sense; but no other choice in Farsi can so fully bring the feelings of the scene to the reader. F has also managed to represent the punning quality of *straight* in his translation of the line. درست *dorost* also means undeviated and collocates with راست *raast* (right) in Farsi.

B's translation in this respect falls too short of the ST:

B فوراً برایش گور بکن (ص ۱۹۰)  
lit: Dig a grave for her immediately.

Farsi TT:	Fowran	baraayash	goor	bekan
Word-for-word:	immediately	for her	grave	dig



The translation confuses *straight* with *straightaway*, and, thus regards the immediacy of the burial to be at issue rather than propriety.

### b) Bawdy puns

Jacobean literature of the early years is characterized by bawdiness. In addition to their use for wit and humour, bawdy puns were employed as a medium of disgust, insult or aggression. Vulgar punning such as 'foining' (copulation) and name-calling such as 'buck' (a cuckold) belong with the latter.

Shakespeare did not show much interest in scatological matters and regarded them as too trivial to treat in earnest. Nevertheless, instances of the kind are not few in his plays. They comprise references to urination, defecation, flatulence, podex, posteriors and the butt of the human body. In Shakespeare's time, flatulence was used for humour among people of all ranks. There is a passage in *Othello* with four puns within the space of six lines.

Clown. Are these, I pray you, wind-instruments?  
 First Musician. Ay, marry, are they, sir.  
 Clown. O, thereby hangs a tail.  
 First Musician. Whereby hangs a tale, sir?  
 Clown. Marry, sir, by many a wind-instrument that I know.  
 (III.i.6-10)

Another instance is Hamlet's rude retort to Polonius whom he suspected to be behind every plot against him: In preparation for the performance of *The Murder of Gonzago*, dubbed as '*Mouse Trap*', and intended to be played in the presence of the King and the Queen, he shows his disrespect to Polonius with scathing ridicule.

HAM. My lord, I have news to tell you. When Roscius  
 was an actor in Rome, —  
 Polonius The actors are come hither, my lord.  
 HAM. Buz, buz!  
 Polonius Upon mine honour, —  
 HAM. Then came each actor on his ass.

II.ii.385-90

Hamlet already knew that the actors were coming. In order to show his irritation of the old news to Polonius, he makes the 'rude noise' (buz), imitation of the breaking of wind. Harold Jenkins interprets the 'noise' as "A contemptuous exclamation dismissing something as idle gossip or (as here) stale news" (1982:259), signifying that he knew all about the arrival of the actors.

Shakespeare's bawdy puns are unbridled and often offensive. His witticism is uncontrollable and can be likened to a gigantic volcano with devastating eruptions. His plays are replete with perversions such as incest. The theatres were in Southwark, the centre for brothels, and there was a Molley-house or male brothel in Hoxton. "Although the Tudor Acts prescribing death were in force, there were known homosexuals in the court circles and among writers, including Francis Bacon and Christopher Marlowe. When old Lord Hunsdon, the Queen's Lord Chamberlain died, the Queen appointed his son George Carey, widely reputed to be a sodomite." (Burford cited in Rubenstein 1995:xiii) It was in such circumstances that Shakespeare wrote and produced his plays.

In two plays Shakespeare allows a more explicit homosexual attention to become visible. The love of Antonio for Sebastian in *Twelfth Night*, and the love of another Antonio for Bassanio in *The Merchant of Venice*, are seen as part of a continuum of homosexual bonding, and yet at the same time are marked out as special. The spaces in which these relationships take place are spaces of experimentation and trial, as if Shakespeare is moving beyond the representation of homoerotic feelings as part of an undisturbed male world, and focusing upon the awkward, disruptive demands which powerfully homosexual feelings may make. (Hammond, 1996: 68)

In the *Twelfth Night* before we meet Antonio and Sebastian, we see that Sebastian's twin sister Viola, disguises herself as a boy under the name of Caesario. *He* makes his way to the court of Duke Orsino. An intimate homosocial bond develops between the two, and Orsino reflects on Caesario's youth, and his delineation of the latter's body has a homoerotic glow.

Dear Lad ...  
... they shall yet belie thy happy years

That say thou art a man; Diana's lip  
 Is not more smooth and rubious: thy small pipe,  
 Is as the maiden's organ, shrill and sound,  
 And all is semblative a woman's part  
 (I.iv. 28-34)

*The Merchant of Venice* opens with a question concerning Antonio's gloom.

His friends' suggestion that his trading ventures might be the cause, is rebutted; but their second suggestion attributing it to 'love' is not challenged vigorously. Soon Bassanio arrives on the scene, and there is no sign of Antonio's sadness when the two are left alone. When Bassanio, despite being already indebted to Antonio, mentions his need of money, Antonio's reply offers him the necessary cash in a language which simultaneously makes a sexual offer:

My purse, my *Person*, my *extremest* means  
 Lie all unlocked to your *occasions*<sup>8</sup>  
 (I.i. 138-9)

Furthermore, to show his deep love for Bassanio, and finding his purse insufficient to satisfy the needs, Antonio puts his person at risk by borrowing money from Shylock and entering into a bond by which he will forfeit a pound of flesh if he fails to repay the debt on time.

Another ground for a great deal of heated discussion on Shakespeare's homosexuality is his sonnets. The world which he creates in his sonnets is a half-secret world of homosexual infatuation. In the first nineteen sonnets the persona keeps himself at arm's length from sexual desire. Then comes sonnet 20:

A woman's face, with Nature's own hand painted,  
 Hast thou, the master-mistress of my passion;  
 A woman's gentle heart, but not acquainted  
 With shifting change, as is false women's fashion;  
 An eye more bright than theirs, less false in rolling,  
 Gilding the object whereupon it gazeth;  
 A man in hew all *Hews* in his controlling,  
 Which steals men's eyes, and women's souls amazeth.  
 And for a woman wert thou first created;  
 Till Nature, as she wrought thee, fell a-doting,  
 And by addition me of thee defeated,  
 By adding one thing to my purpose nothing,  
 But since she prickt thee out for women's pleasure,  
 Mine be thy love, and thy love's use their treasure.

According to Bruce Smith in his *Homosexual Desire in Shakespeare's England*:



With this poem four things change dramatically: the end to which the poet speaks, the language that he uses, the imaginative setting in which he situates himself, and the self-identity he assumes. Quite suddenly, hortatory verse starts sounding like amatory verse. A reader who is out for secrets is forced to reconsider what she or he has had already. As Pequigney argues, we can see in the first twenty sonnets a progression in which the poet's sexual feelings for the friend, held carefully in check at first, gradually emerge as the poet's real subject. Homosocial desire changes by degrees into homosexual desire. The word "love" ... becomes increasingly physical. ... There is something playfully salacious about those puns on "thing" and "prick" that distinctly recalls Richard Barnfield poems. (1994: 248-50)

Among Shakespearean scholars there are not few who find metaphorical excuses for the presence of many puns such as "all"<sup>9</sup> (for penis, likely by analogy with "awl": 26.8, 75.9-14, 109.13-14). By contrast, Pequigney has argued that the sonnets are a detailed account of a fully sexual relationship between the poet and the youth. Smith further notes:

The sonnets to the young man traced course of a sexually consummated love affair, and in the sexual puns of the sonnets about the young man, no less than in the sexual puns of the sonnets about the mistress, Shakespeare is talking about the psychological and anatomical realities of sexual love. As a record of a love affair, the sonnets about the young man, tell a three-part story, with a beginning (sonnets 1-19, in which the poet falls in love), a middle (sonnets 20-99, in which the poet's passion "finds fruition in sexual acts"), and an end (sonnets 100-126, in which the poet's love wanes). (ibid: 253)

The sonnets were made public in 1609 in circumstances which are still uncertain. Whether or not the poet acquiesced in their publication is not known. The book was poorly proof-read and dedicated not from Shakespeare but from the publisher to an unknown 'Mr. W.H'<sup>10</sup>. Much paper has been blackened over the identities of Mr. W.H., of the young man to whom sonnets 1-126 are addressed, and

of the 'dark lady' with whom both the poet and the young man seem to have been sexually involved in numbers 127 to 152.

Shakespeare's plays were a breeding ground for new words and a vehicle for manipulating the current ones for sound and effect to his audience. The realization that *sound* may have influenced the choice among various forms of the same word suggests that the same objective may have been followed in choosing between different words of much the same meaning. In many cases Shakespeare may have chosen one word rather than another in his writing because it had the right number of syllables or because it sounded better.

Sometimes we come upon lines that do not make much sense or seem trite. We may wonder why such a superior master of words and creator of scenes and situations as Shakespeare has turned to commonplace. A careful look into such instances often reveals hidden meanings and implications. The following lines are a proper example for the case. Venus is deeply sad because she:

Hears no tidings of her love,  
She hearkens for his hounds and for his horn,  
Anon she hears them chant it lustily.  
(VENUS 876-9)

The intended meaning of *horn*, i.e. the penis or, as Partridge puts it 'penis erectus' discovers a bawdy pun and brings to light the implication of 'lustily'.

Shakespeare has been widely blamed for frankness that spared nothing and stopped nowhere. He did not care. While he scathingly described things he considered evil and ugly, he also praised that to which he aspired - the noble and the beautiful. Eric Partridge is of the opinion that

he took a lively, very curious interest in sex. He was no mere 'instinctive' sensualist, but an intellectual voluptuary and a thinker keenly, shrewdly, penetratingly, sympathetically probing into sex, its mysteries, its mechanism, its exercise and expertise, and into its influence on life and character. And being the world's most

supple as well as most majestic (he could out-play Milton on the verbal organ), subtlest as well as strongest writer, he expressed his views on love and passion and sex, with a power and pertinence unrivalled by other great general writers and with a picturesqueness unapproached by the professional amorist writers; the latter excel him only in technical details and in comprehensiveness, (1969: 6)

Shakespeare showed a burning interest in women and their sexual features. He had a dirty mind, but not a filthy one; and the dirty mind was his constant joy. The following extract from *Venus and Adonis* vividly paints the geography and topography of the female sexual parts. Venus holds Adonis tightly in her arms and tries to whet his appetite for lovemaking:

'Fondling,' she saith, 'since I have hemm'd thee here  
Within the circuit of this ivory pale,  
I'll be a park, and thou shalt be my deer;  
Feed where thou wilt, on mountain or in dale;  
Graze on my lips; and if those hills be dry,  
Stray lower, where the pleasant fountains lie.  
Within this limit is relief enough,  
Sweet bottom-grass, and high delightful plain,  
Round rising hillocks, brakes obscure and rough,  
To shelter thee from the tempest and from rain:  
Then be my deer, since I am such a park;  
No dog shall rouse thee, though a thousand bark.'  
(229-40)

It is apt to note at this point that sexual puns present double difficulties in translation; that is, the difficulty of producing the pun in the TL as well as that of dealing with the variation of the style for preserving its emotional force. There is an additional difficulty for the translations into Farsi intended for Iranian readers; that is cultural limitations.

### 3.1.1.16 frailty

- i) the quality of being fragile
- ii) weakness in sexual matters

HAM. ... -*Frailty*, thy name is woman -  
(I.ii.146)

B

هملت ... ای سست عهدی و ناپایداری زنت باید نامید (ص ۲۹)  
lit: O infidelity and firmlessness! You should be named woman



Farsi TT: ey sostahdi va naapaaydaari Zanat baayad naamid  
 Word-for-word: o infidelity and firmlessness woman you should be named

Farsi literature contains countless stories, poems and proverbs on women's infidelity, deceit and breach of confidence. The timeless maxim زن مگر بلا بگو *zan magoo balaa begoo* (Do not say woman, say woe) is just an example. As pointed out earlier (3.1.1.5), this line appeals to Iranian readers of *Hamlet* and is frequently quoted.

B's translation of the line, while rather lame, is acceptable. *Sostahdi* can be stretched to convey a weak connotation of the ST's intended sexual looseness and indiscrimination on the part of Gertrude. F's choice of ناتوانی *naatavaani* (inability) is inaccurate in that there is nothing in Hamlet's speech to convey that women are weak.

H زن یعنی هوسبازی  
 lit: Woman means flightiness

Farsi TT: Zan ya'ni havasbaazi  
 Word-for-word: Woman means flightiness

My choice of هوسبازی (flightiness) for *frailty* has been influenced by the fact that Hamlet's lascivious outrage revolves round 'rank and gross' indicating the increase in his mother's sexual appetite.

### 3.1.1.17 blood

- i) the red liquid flowing through the body
- ii) hot blood; the blood as affected by sexual passion

Laertes For Hamlet, and the trifling of his favour  
 Hold it a fashion and a toy in *blood*  
 (I.iii.5-6)

F. جز ظاهرسازی و شهوترانی زودگذر چیزی نیست (ص ۳۹)  
 lit: They are but pretentiousness and short-lived sexual gratification

Farsi TT: joz zaahersaazi va shahvatraany-e  
 Word-for-word: but (except) pretentiousness and sexual gratification

Farsi TT:	zoodgozar	chizi	nist
Word-for-word:	short-lived	thing a	not is

Jenkins interprets *a toy in blood* as an amorous sport of impulsive youth. *A toy*, a thing of no regard, gives the fundamental sense (cf. IV.v.18) of a word with a wide range of meaning, abstract as well as concrete. It suggests the insubstantial or irrational ... or it denotes an idle diversion, often of "an amorous kind. The *blood*"<sup>11</sup> (italics added) was popularly held to be the seat of emotions, of passion as opposed to reason, ... . It is also associated with sensual appetite (cf. II.i.34) and in particular with sensual desire." (III.iv.69) (1982:440)

Although Farzad has managed to convey the sense of the line fairly satisfactorily, his inattention to 'For Hamlet' (I.iii.5) in the translation, makes it questionable to those readers who in addition to weighing the sense, observe the grammatical soundness of the translation as well. Obviously, the translation lacks a preposition before 'sexual gratification'. The gap will be filled by using برای *baraay-e* (for) with it. Still more fitting than برای, would be its Arabic equivalent محض *mahz* which is of wide literary and non-literary usage in Farsi; such as محض خاطر خدا *mahz-e khaater-e khodaa* (for God's sake).

### 3.1.1.18 fishmonger

- i) one who deals in fish
- ii) a bawd, a go-between in illicit love.

Hamlet to Polonius ... you are a *fishmonger*

(II.ii.174)

B هملت به پولونیوس - ..... ماهی فروش هستید (ص ۷۵)  
lit: You are a fish-seller.

Farsi TT:	maahiforoosh	hastid
Word-for-word:	fish-seller	are you

By fishmonger or fleshmonger Hamlet suggests that Polonius trades in women's virtue and is thus a shameful fellow. Behazin has failed to see the bawdy content of Hamlet's retort, and taken it at face value.

In order to suggest the shame of the trade, the following seems to be a more fitting substitute:

H شما واسطه هستید  
lit: You are a go-between.

**Farsi TT: Shomaa            vaaseteh            hastid**  
**Word-for-word: You            go-between            are**

*vaseteh*, if used in the right context, can mean 'a broker of sexual affairs'. **دلی محبت**  
*dallaal-e mohabbat* (broker of love) is a euphemism for **جاکشی** *jaakesh* (a pimp).

### 3.1.1.19      privates

- i) ordinary subjects, without rank or public office
- ii) private parts, genitals

HAM. Then you live about her waist, or in the middle of her favours?  
 Guildenstern. Faith, her *privates* we.

(II.ii.232-33)

**F**      **Untranslated**

B گیلدنشترن - براستی از خلوت نشینانش هستیم (ص ۷۸)  
lit: Indeed, we are of her confidants.

Farsi TT: beraasti az khalvatneshinaanash hastim  
Word-for-word: truly from confidants her are we

Despite the absence of punning and bawdiness the translation has the merits of accuracy and exactness. It seems noteworthy that Hamlet's exchange of bawdy humour and joviality with his friends, Rosencrantz and Guildenstern, does not last long. His suspicions of their spying on him soon hardens his behaviour towards them. Eight lines into the same scene the reader hears him say:

**HAM.** ... Man delights not me - nor woman neither,  
though by your smiling you seem to say so.





HAM. *Nothing.*

(III.ii.117-19)

B                    اوفيليا - چه فرموديد خداوندگارمن؟  
                          هملت - هيچ (ص ۱۱۴)  
 lit:                What did you say, my owner?  
                          Nothing.

Farsi TT: che        farmoodid        khodavandgaar-e    man  
 Word-for-word: what    said you        owner            of        I

Farsi TT: hich  
 Word-for-word: nothing

*Nothing* contains a heavy load of bawdiness, because it can be *a)* represented by 0 (the form of female sexual organ), *b)* interpreted as a jocular allusion to the absence of virginity, (ibid: 295), and *c)* taken as the absence of *thing*, male sexual organ. Blake sees the line in a wider perspective:

It (*nothing*) does have a much profounder sense, which may indeed have added spice to the bawdy innuendoes. For in theological terms creation was constructed out of nothing, and this view held by Christians was in opposition to the view of creation held by pagans. Furthermore, all created things consist essentially of nothing, which is why man is so foolish to hanker after material things. This concept was assisted by the echo of *thing* and *nothing*. It may therefore have seemed almost blasphemous to the audience when Lear says 'Nothing can be made out of nothing' (I.iv 132), because in Christian belief so much had indeed been made by God out of nothing. By the same token it may be that the title *Much Ado About Nothing* is rather more pointed than modern audiences think. Because we today think of the Elizabethan period as an age of bombast we tend to think that only the heavy words are significant. In fact, many of the more ordinary words were charged with meaning through the controversies of the time, and it is important to pay attention to them.

(1983:50)

The bawdy and religious innuendoes have all been missed in Behazin's translation.

Farzad's translation of the line is equally off the point.

### 3.1.1.22        keen

- i) witty, sharp-tongued
- ii) having sharp edge or point

Ophelia        You are *keen*, my lord, you are keen

## (III.ii.243)

F اوفیلیا – قربان، شما حرفهای نیشدار می زنید (ص ۱۳۷)  
lit: Sire, you utter words that sting.

Farsi TT:	qorbaan,	shomaa	harflaaye	nishdaar	mizanid
Word-for-word:	sire	you	words of	stinging	utter you

In this context *keen* is defined as 'sexually excited' (Partridge, 1969). The substitution of 'words that sting' for *keen* fails to convey the intense bawdiness of the line to the reader.<sup>13</sup> (see 3.1.1.23)

## 3.1.1.23 edge

- i) the sharp side of a cutting instrument
- ii) keenness of sexual desire

HAM. It would cost you a groaning to take off my edge.  
(III.ii.244)

B هملت – اگر بخواهید نیشم را بیرون بکشید ناله تان درخواهد آمد (ص ۱۳۸)  
lit: if you want to take off my sting, your groan will come out.

Farsi TT:	agar	bekhaahid	nisham	raa	biroon
Word-for-word:	if	want you	sting my	MO	out

Farsi TT:	bekeshid	naalehetaan	dar	khaahad a:mad
Word-for-word:	pull you	groan your	out	will come

We see that both Behazin and Farzad have chosen 'sting' for *keen*. The choice is too weak to provide light for the wordplay to be noticed and appreciated. In this scene Shakespeare's punning reaches a new height. The *keen edge*<sup>14</sup> is intended to denote a sharp instrument, and sexual desire. So, the line 'it would cost you a groaning to take off my edge' can be interpreted as : Hamlet's sharpness of instrument will be blunt as the result of Ophelia's groaning in the course of losing her virginity.

H اوفیلیا – قربان، شما مثل یک آلت تیز هستید ، یک آلت تیز  
هملت – کند کردن این آلت تیز برای شما به قیمت ناله و درد تمام خواهد شد  
lit : You are akin to a sharp instrument, sire. A sharp instrument.  
HAM: To blunt this sharp instrument, would cost you pain and groaning.

Farsi TT:	qorbaan	shomaa	mesl-e	yek	a:lat-e	tiz
Word-for-word:	sire	you	akin	one	instrument	sharp

Farsi TT:	hastid	yek	a:lat-e	tiz
Word-for-word:	are you	one	instrument	sharp



Farsi TT:	kondkardan-e	in	a:lat-e	tiz	baraay-e	shomaa
Word-for-word:	blunting	this	instrument	sharp	for	you
Farsi TT:	beqeimat-e	naaleh	va	dard	tamaamkhaahad	shod
Word-for-word:	to price of	pain	and	groaning	end will	become

The noticeable points in the suggested translation are:

a) آلت تیز *a:lat-e tiz* (sharp instrument). The choice is intended to represent the very obvious indication in the ST to male organ and sexual arousal.

b) The repetition of آلت تیز which exists in the ST (l. 243), is missing in both translations. Repetition is frequently employed by Shakespeare for dramatic effect. Repeating a single word can deepen irony (3.1.1.13)

c) برای شما به قیمت ناله و درد تمام می شود. (would cost you pain and groaning). The expression exists in contemporary Farsi and has daily usage. For example , *be qeimat-e jaanash tamaam shod* (It cost him his life). Therefore, it seems advisable to preserve the expression in translations into Farsi.

The interpolation of درد (pain) is harmless and complementary. It is also intended to bring more rhythm to the line.

#### 3.1.1.24 maid

- i) young unmarried woman
- ii) virgin

Ophelia Tomorrow is Saint Valentine's day,  
All in the morning betime,  
And I a maid at your window,  
To be your Valentine.  
Then up he rose, and donn'd his clo'es,  
And dupp'd the chamber door,  
Let in the *maid* that out a *maid*  
Never departed more.  
(IV. v. 48-55)

F اوفیلیا - دوشیزه را بیرون آورد، اما دیگر هرگز از آنجا دوشیزه بیرون نیامد (ص ۷۸)  
lit: He brought the maid in, but she never departed a maid anymore.

Besides Hamlet, the only other character in the play who surprisingly utters indecent language is innocent Ophelia. The readers' surprise would diminish when

they learn that she has been out of her mind. Nevertheless, it is a song about seduction, and about the serious warnings that her father and brother had given a short while ago.

Farsi TT:	dooshizeh	raa	be	daroon	a:vard	ammaa
Word-for-word:	maid	Mo	to	inside	brought	but
Farsi TT:	digar	hargez	az	a:njaa	dooshizeh	biroon
Word-for-word:	anymore	never	from	there	maid	out
Farsi TT:	naiaamad					
Word-for-word:	not came she					

Regardless of some preferences the translation is accurate and has semantic equivalence. The sameness in lexical and semantic functions in English and Farsi of *maid* and دوشیزه *dooshizeh* make it easy for the reader and the listener of the translation to learn what has taken place behind the closed doors between Hamlet and Ophelia.

H

دوشیزه را بیرون راه داد اما او دیگر از آنجا دوشیزه بیرون نرفت  
lit: He let the maid in; but she got out from there no more a maid.

Farsi TT:	dooshizeh	raa	be	daroon	raah	daad,	ammaa
Word-for-word:	the maid	MO	to	inside	way	gave,	but
Farsi TT:	oo	digar	az	a:njaa	dooshizeh	biroon	naraft
Word-for-word:	she	any more	from	there	maid	out	not went

a) the suggestion دوشیزه را بیرون آورد is preferred to دوشیزه را بیرون راه داد ; it is an exact translation of the original, that is, 'Let in the maid'.

b) Farzad's choice of دیگر *digar* (anymore) along with هرگز *hargez* (never) is not necessary; nor does it exist in the ST. Moreover, دیگر often substitutes هرگز ; for example, دیگر عهد شکنی نمی کنم *digar ahdshekani nemikonam* ( I shall never break promise).

### 3.1.2 The translation of imagery

Imagery is used to illustrate the meaning of the passage where it occurs, and to make it stronger and more effective. عروس آسمان *aroos-e a:semaan* (the bride of the sky) is more effective than the moon.

It was Aristotle who said in *The Poetics*:

The greatest thing of all by far is to be a master of metaphor. It is the one thing that cannot be imparted to another, and it is also a sign of original genius; ... for to make good metaphors implies an eye for resemblances. (Cited in Ridler, 1936:228)

I. A. Richards in his *The Philosophy of Rhetoric* takes issue with some assumptions of Aristotle's theory of *metaphor*.

One assumption is that 'an eye for resemblances' is a gift that some men have but others have not. But we all live, and speak, only through our eye for resemblances ... though some may have better eyes than the others, the differences between them are in degree only and may be remedied ... by the right kinds of teaching and study. (Another) assumption denies this and holds that, though everything else may be taught, this cannot be imparted to another; I cannot guess how seriously Aristotle meant this. But, if we consider how we all of us attain what limited measure of a command of metaphor we possess, we shall see that no such contrast is valid. As individuals we gain our command of metaphor just as we learn whatever else makes us distinctively human. It is all imparted to us from others, with and through the language we learn, language which is utterly unable to aid us except through the command of metaphor which it gives. (1936: 89-90)

The perception of similarity in dissimilars is the core of metaphorical descriptions. Hamlet's scathing rebuke of his mother's act that "takes off the rose from the fair forehead of an innocent love and sets a blister there" (III.iv.42-4) can be an example for the above statement. The 'forehead of love' and the 'blister' refer to the haste with which his mother shared the bed of her murdered husband with his murderer (3.1.1.6).

An image is a picture drawn in words by a writer or poet.



the little word-picture used by a poet or prose writer to illustrate, illuminate and embellish his thought ... a description or an idea, which by comparison or analogy, stated or understood, with something else, transmits to us through the emotions and associations it arouses something of the 'wholeness,' the depth and richness of the way the writer views, conceives, or has felt what he is telling us. The image thus gives quality, creates atmosphere and conveys emotion in a way no precise description, however clear and accurate, can possibly do. (Spurgeon, 1936: 27)

The metaphors in the following couplet of Hafez lend credibility to Spurgeon's definition:

مزرع سبز فلک دیدم و داس مه نو  
یادم از کشته خویش آمد و هنگام درو  
(Qazvini & Ghani, 1988:315)

The green field of the sky and the sickle of the new moon  
Reminded me of my own farm and the harvest time soon.

مزرع سبز فلک (the green field of the sky), and داس مه نو (the sickle of the new moon) are greatly more effective and more memorable than merely *the sky* and the *crescent*.

In imagery, literary expression reaches its peak. Therefore, the task of the translator in finding equivalence for the flights of the original author's imagination is not an easy one. Of all the language devices available to the author, if he/she has had no other choice than employing imagery, how can the unlucky translator with all his limitations be expected to find a suitable one in a different system. Of the two fundamental terms, *tenor* and *vehicle* <sup>15</sup> in the discussion of imagery, *vehicle* mostly absorbs the translators' attention: the characters in a play or any literary work for that matter, are predominantly the *tenor* of the imagery. It is the *vehicle* in which the aesthetic quality of imagery can be reflected. In the following passage:

HAM. ... a vice of kings,  
A cutpurse of the empire and the rule,  
That from a shelf the precious diadem stole.  
A king of shreds and patches.

(III.iv. 98-101)

Claudius (the King) is the *tenor* and vice, cutpurse, precious diadem, shreds and patches are the *vehicle*. When the *tenor* and the *vehicle* have the same image field,

cultural differences are likely to cause a problem in the translation of imagery; inasmuch as the same image might convey opposing messages in different cultural settings.

In Islamic culture a 'dog' bears connotations entirely different from those which this animal has in some other cultures. To the majority of the people of Iran the animal is considered as forbiddingly dirty, both outwardly and inwardly. Pitiably life is compared with 'a dog's life'. *فلاانی زندگی سگی دارد* *folaani zendegi-e sagi daarad* (so-and-so has a dog's life) is a metaphor of wide currency in contemporary Farsi. In Egypt the animal is far more unlucky. If a dog's shadow falls on someone's outfit he/she is supposed to go home and wash the dirt off.

In cases where a metaphor is too vague for the receptor of the translation to understand, it is advisable to save it from extinction by changing it into a simile. Simile is a natural way of translating ambiguous metaphors. The word '*as*' or '*like*' makes it clear that the expression is figurative.

Translation of metaphor by simile is the obvious way of modifying the shock of a metaphor, particularly if the TL text is not emotive in character. *Per se*, a simile is more restrained and 'scientific' than a metaphor. This procedure can be used to modify any type of word, as well as original complex metaphors. (Newmark, 1981:89)

The scope of imagery that I have chosen from Farzad and Behazin's translations of *Hamlet* is limited to those that need, in my view, emendation or alternative suggestions. The scope is also limited to similes and metaphors. Dead metaphors such as 'the foot of the hill' and tropes such as synecdoche and metonymy have not been attempted.

### 3.1.2.1 mind's eye

Horatio      A mote it is to trouble the *mind's eye*.

(I.i.115)

F هریشو - ظهور این روح خاطر مرا مشوش میکند (ص ۲۰)  
lit: The appearance of this Ghost disturbs my mind.

Farsi TT: Zohoor-e in rooñ khaater-e maraa moshavvash mikonad  
Word-for-word: appearance of this ghost mind of me disturbed does

The translation provides the reader with the full sense of the quoted line, but it fails to produce its aesthetic aspect draped in simile (a mote it is = it is like a mote) and the metaphor (the mind's eye). Literary works are read, seen or listened to for enjoyment rather than information.

Behazin's rendition preserves the figurative features of the line:

B خس و خاری است که چشم اندیشه را آزار میدهد  
lit: It's a speck and thorn which hurts the mind's eye

Farsi TT: Khas va khaar-i ast ke cheshm-e andisheh  
Word-for-word: speck and thorn-a is which eye of thought

Farsi TT: raa a:zaar midahad  
Word-for-word: MO hurt gives

Hamlet later refers to *mind's eye*: "In my mind's eye, Horatio" (I.ii.185).

Jenkins notes that it is "A traditional metaphor, going back to Plato" (1982:175).

Behazin's translation of the line, except for the unnecessary use of the doublet, 'speck and thorn', can be laudable.

### 3.1.2.2 clouds hang on you

King How is it that the *clouds still hang on you*  
(I.ii.66)

B پادشاه - چگونه است که هنوز ابر اندوه بر شما سایه افکن است (ص ۳۶)  
lit: How is it that the clouds of sorrow still cast their shadow on you?

Farsi TT: chegooneh ast ke hanooz abr-e andooh  
Word-for-word: how is that still cloud of sorrow

Farsi TT: bar shomaa saayehafkan ast  
Word-for-word: at you shadowing is

ابر اندوه (cloud (s) of sorrow) is a current metaphor in Farsi and its choice for the occasion is quite appropriate. Another interpretation of the King's statement which



has wide acceptability, is that Claudius is referring to Hamlet's black attire he has been wearing ever since his father's death. *The Everyman Shakespeare* takes 'clouds' as black clothes (1989:24). This interpretation is supported in the same sense by the Queen's demand. "Good Hamlet cast thy nighted (night-like: Jenkins) colour off" (I.ii.68). I suggest that if we modify 'clouds' with adjective 'black' the complete meaning will be preserved. That is, ابر سیاه اندوه *abr-e siaah-e andooh* (the black cloud(s) of sorrow).<sup>16</sup>

### 3.1.2.3 season

Horatio My lord, I think I saw him yesternight.  
 HAM. Saw? Who?  
 Horatio My lord, the king your father.  
 HAM. The king my father?  
 Horatio *Season* your admiration for a while  
 (I.ii.188-92)

F هریشو - کمی تأمل بفرمائید (ص ۳۳)  
 lit: wait a little.

Farsi TT: Kami ta'ammol befarmaa'id  
 Word-for-word : a little wait do (you)

In this occasion *season* means temper, moderate. It occurs in the same meaning in Polonius' response to his servant.

Reynaldo My lord, that would dishonour him.  
 Polonius 'Faith no, as you may *season* it in the charge. (II.i.28)

*Season* also appears in 'When mercy seasons justice' (MERCH. iv. i.192), and in 'you lack the season of all natures, sleep, (MCB.III.iv.140).

Shakespeare's *seasoning* has wide implications that are lacking in Farsi; such as palatalizer or palatalizing. Farzad's translation is accurate in that it conveys the sense of the line, but ignores the significance of *admiration* (astonishment) which can be saved without any problem.

F یک دم بر حیرت خود چیره شوید (ص ۳۲)  
 lit: Bridle your astonishment for a moment.

Farsi TT: Yek dam bar heirat-e khod chireh shavid

Word-for-word: one breath at surprise of self prevailing become (you)

The translation has saved 'astonishment', but disregards the tension and the urgency of the occasion, that is Hamlet's impatience which calls for a swift and precise response from Horatio who claims to have seen the Ghost.

H حیرت نکنید  
lit: Do not be astonished

Farsi TT: heirat nakonid  
Word-for-word: surprise not do

The reader might wonder why I have preferred the active حیرت نکنید for the passive "Do not be astonished", while I could have equally suggested the passive متحیر نشوید *motahayer nashavid*. Simply put, it's the *effect*. The two-syllabled *heirat* is more appropriate to the demanding moment than the four-syllabled *motahayyer*. Furthermore, it must be borne in mind that *Hamlet* is predominantly considered for the stage where 'effect' is of paramount importance. The noun حیرت suits the occasion better than does the adjective متحیر.

### 3.1.2.4 temple

Laertes For nature crescent does not grow alone,  
in thews and bulk, but as this *temple* waxes,  
The inward service of the mind and soul  
Grows wide withal  
(I.iii.11-4)

B لبرتیز - بتدریج که معبد تن وسعت می یابد،  
مراسم نیایش جان و هوش در آن  
دامنه وسیعتری میگیرد (ص ۳۶)  
lit: As the body's temple gradually develops,  
the rituals for the worship of  
spirit and mind spread wider

Farsi TT: betadrij ke ma'bad-e tan vos'at miyaabad  
Word-for-word: gradually that the temple of body development finds

Farsi TT: maraasem-e neyaayesh-e jaan va hoosh  
Word-for-word: the rituals of worship of spirit and mind

Farsi TT:	dar	a:n	daamaneh-e	vasi'tari	migirad
Word-for-word:	in	it	spread	of a wider	takes

The translation of the above lines is inaccurate and bears no relevance to what comes later in the play. The lines contain a few significant points to consider:

a) *Crescent* is a valuable road sign for the translator to be led to compare it with the period of childhood innocence. The word *alone* in the same line is another indication to the comparison intended in the ST. Having failed to see the two indicators, the translation has started to limp.

b) If the translation's "As the body's temple gradually develops, the rituals for the worship of spirit and mind spread wider" conveys the meaning of the source, then why is Laertes so concerned about his sister's relationship with Hamlet? The translation portrays Hamlet as a holy human who is highly spiritual to the degree that his soul grows higher and wider than his body does. If this is true, there would be no reason for Laertes to so seriously demand that his sister terminate her relationship with 'holy' Hamlet and 'Think it no more' (I.iii.10).

c) But Laertes continues his admonition :

..... perhaps he loves you now  
 And now no soil nor cautel does besmirch  
 The *virtue* of his *will*; but you must fear,  
 (I.iii.14-6)

In these lines Shakespeare puns on both *virtue* and *will* . Jenkins explains that the two words have been used with sexual overtones (1982:198). Delabastita notes that 'virtue' and 'will' mean 'manliness' and 'sexual desire' respectively (1993:360). Thus, Laertes' continued admonition provides the translator with additional proof that he believes Hamlet has sexual inclinations.

d) I suppose the misinterpretation of the line 'Grows wide withal' is the cause of the derailment of the translation. Behazin has taken 'wide' as the continuation of 'growth'; while it bears a negative sense here, meaning *off the target*. Again



Shakespeare's punning has come into play, as it does throughout *Hamlet*, making it so heatedly debatable through centuries.

F The quoted lines have been left untranslated.

H In the light of the above interpretation I suggest the following translation as a possible equivalence, and hope that it would encourage further alternatives.

در طبیعت تنها هلال ماه نیست که رشد میکند،  
تن آدمی نیز همین گونه است. اما همچنان که  
معبد تن رشد میکند نیایش جان و خرد در آن  
از هدف دور میشود.

lit: In nature, it is not the crescent alone  
which develops. Man's body does too.  
But, as the body's temple<sup>17</sup> expands, the  
inward worship of soul and sense gets  
wide of the mark.

Farsi TT:	dar	tabi'at	tanhaa	helaal-e	maah	nist		
Word-for-word:	in	nature	alone	crescent of	moon	not is		
Farsi TT:	ke	roshd mikonad,	tan-e	a:dami	niz			
Word-for-word:	which	grows	body of	man	too			
Farsi TT:	hamingoonah	ast.	amma	hamchenaanke				
Word-for-word:	the same	is	but	as				
Farsi TT:	ma'bad-e	tan	roshdmikonad		neyaayesh-e			
Word-for-word:	temple of	body	grows		worship of			
Farsi TT:	jaan	va	kherad	dar	a:n	az	hadaf	door
Word-for-word:	soul	and	sense	in	it	from	target	away
Farsi TT:	mishavad							
Word-for-word:	becomes							

I suppose a couple of minor explanations might interest the reader of this translation:

a) Although *jesm o jaan* (body and soul) collocate in Farsi and alliterate beautifully, I have preferred to choose *تن* instead of *جسم*. Had I chosen *جسم*, I would have had to use it later with *معبد* *ma'bad* (temple); that is *معبد جسم* *ma'bad-e jesm* rather than *معبد تن* *ma'bad-e tan*. I much prefer *معبد تن*, because of its greater phonogenic quality. The *م* of *jesm* takes a slight pause before it is pronounced. Therefore, some

of its effect will be lost. تن does not have this defect and can also be recited with an echo.

b) نایش *neyaayesh* (worship) has been chosen for 'service'. It is congruent with the religious metaphor of 'temple'.

c) جان و خرد *jaan o kherad* (soul and sense) are chosen for their pleasing sound, as well as their collocation which was first initiated as the opening verse of Ferdowsi's *Shahnameh*, our national epic: بنام خداوند جان و خرد *be naam-e khodaavand-e jaan o kherad* (In the name of God, God of soul and sense).

d) در آن *dar a:n* (in it) substitutes for 'inward' which carries the same meaning that the ST does.

### 3.1.2.5 slave

HAM. I should ha' fattened all the region kites  
With this *slave's* offal ...  
(II.ii.575-6)

F هملت ... وگرنه همه کرکسهای این نواحی را  
از لاشه این جانی بیرحم چاق کرده بودم (ص ۱۰۴)  
lit: Otherwise I would have fattened all the kites of these  
regions with the corpse of this merciless murderer

Farsi TT:	vagarna(h)	hame-ye	karkashaa-ye	in	navaahi
Word-for-word:	otherwise	all of	kites of	this	regions
Farsi TT:	raa	az	laashe-ye	in	jaani-e birahm
Word-for-word:	MO	from	the corpse of	this	murderer of merciless
Farsi TT:	chaaq	kardelibooodam			
Word-for-word:	fat	had done (I)			

The translation is fairly accurate in that it brings the general sense of the lines to the reader. There are some points that need clarification.

a) 'the region' as translated into این نواحی meaning 'the surrounding area' is incorrect.

The region kites means the kites of the air (Jenkins:271).

b) The translation of 'slave' into Farsi , برده *bardeh*, presents cultural problems.<sup>18</sup> In

Iranian culture 'slave' is considered as a deprived, weak and powerless being that deserves help and sympathy, and never as an abject and wretched individual, as meant by the quoted line. Farzad has tried to circle the problem.

c) لاشه *laasheh* (corpse) is a great choice for the occasion. Because, firstly it connotes the dead body of an animal; and secondly it substitutes for 'offal' the stomach and the intestines (شکبه و روده *shekanbeh va roodeh*), which sound repulsive in Farsi in such an occasion and unbecoming to be uttered by the Prince.

d) جانی بیرحم (merciless murderer) sounds rather too much for 'slave'.

H

همه کرکهای هوا را از لاشه این ناکس سیر می کردم

lit: I would have satisfied all the kites of the air with the corpse of this devil.

FarsiTT: hame-ye karkas haa-ye havaa raa az  
Word-for-word: all of kites of air MO from

FarsiTT: laashe-ye in naakas sir mikardam  
Word-for-word: corpse of this devil satisfied I would do

The choice of ناکس *naakas* after کرکس *karkas* and before سیر *seer* has been made for 'effect'.

### 3.1.2.6 interpret

Ophelia You are as good as a chorus, my lord.

HAM. I could *interpret* between you and your love if I could see the puppets dallying.

(III.ii.240-2)

B

هملت - میتوانم آنچه را که میان شما و دل داده تان میگذرد توصیف کنم  
بشرط آنکه ناظر بازی عروسکها باشم (ص ۱۳۱)

lit: I can describe what goes on between you and your love, if I see the puppets playing.

Farsi TT: mitavaanam a:nche raa ke meyaan-e shomaa va  
Word-for-word: can I that what MO which between of you and

Farsi TT: deldaadeh-e taan migozarad towsif konam beshart-e  
Word-for-word: lover of you passes description do I to condition of

Farsi TT: a:nke naazer-e baazy-e aroosakhaa basham  
Word-for-word: that which viewer of play of dolls be I



The translation brings out the sense of the lines satisfactorily. Nevertheless, the term 'interpret' which has wide usage in puppet-show, has been substituted by توصیف *towsif* (describe) in the translation. The choice is rather unfitting, because in theatrical context 'interpret' refers to the man or woman who supplies the dialogue for the puppet action, and thus the audience will know what is going on. Therefore, the use of گوینده *gooyandeh* (narrator) seems appropriate.

بازی عروسکها (the puppets' play) does not convey the sexual implication contained in 'dallying'. In order for the translation to convey the intended lust, I suppose عشق‌بازی عروسکها *eshqbaazy-e aroosakhaa* (the puppets' love-play) can be a suitable replacement to fill the gap.

### 3.1.2.7 purgation

HAM. for for me to put him to  
his *purgation* would perhaps plunge him into more  
choler.

(III.ii.297-9)

F هملت - زیرا اگر تصفیه خون او را بمن واگذارید  
شاید صفرایش بیش از پیش بشود (ص ۱۴۰)  
lit: Because, if you leave his purgation to me,  
perhaps his choler would grow more than before.

Farsi TT: Ziraa agar tasfeyeh-e khoon-e oora be man vaabegozaarid  
Word-for-word: because if cleansing of blood of him to I you leave

Farsi TT: shaayad safraayash bish az pish beshavad  
Word-for-word: perhaps his humour more from before becomes

Farzad has produced a literal translation. But no literal treatment of a literary work would merit appreciation; because the readers of such translations will not be given what is intended in the ST. The present translation fails to produce the slightest clue for the reader as to why the King's state of health would grow worse if his cure is left to Hamlet. It does not imply that Hamlet might murder the king. This problem can be removed by choosing a few different words. Before doing so, we have to remember that the substitution of تصفیه for *purgation* is misleading for the

readers of Farsi. They are likely to question why the King's condition would deteriorate if his blood gets cleansing. Purgation means drawing the extra blood. *khooon gereftan* (draw blood) sounds a better substitute for it. Furthermore, it provides the connotation we are trying to build into the translation. *Plunge* is a precious word for the connotation we are seeking. The sense of 'falling' and 'thrust' (of dagger, sword, etc.) inherent in 'plunge' makes it easier for the translator to construct the sentence.

H اگر گرفتن خون از بدن او بمن محول شود ممکن است بوضع وخیمتری بیفتد

lit: If it is left to me to draw blood from his body,  
he may fall into a more disastrous condition.

Farsi TT: agar gereftan-e khoon az badan-e oo be man  
Word-for-word: if drawing of blood from body of he to I

Farsi TT: mohavvalshavad momkenast bevaz'-e vakhimtari bioftad  
Word-for-word: is left possible is to condition of more disastrous a plunge (he)

گرفتن خون (draw blood) and افتادن (plunge) bear the connotations that the purgation by Hamlet might be fatal for the King. The word بدن (body) has been deliberately added to make the implication stronger.

### 3.1.2.8 a murdering-piece

King *this,*  
like a murdering-piece, in many places  
gives me superfluous death.  
(IV.v.94-6)

B پادشاه - این همه بسان خمپاره از چندین جا مرگ نو به نو بر من می فرستند (ص ۱۶۸)  
lit: All these like a grenade, repeatedly send me death from several directions

Farsi TT: in hameh besaan-e khompaareh az chandin  
Word-for-word: this all like of grenade from several

Farsi TT: jaa marg-e nov be nov bar man miferestand  
Word-for-word: place death of new to new at I send (they)

The translation is entirely literal and rather distant.

- a) By این (this), the King is referring to a chain of events, and speaks of the incidents that have lately taken place one after another - Polonius' murder, Hamlet's veiled and frightening behaviour and his exile, Ophelia's state of mind and above all Laertes' return and his popularity with the crowds who aggressively demand his ascension to the throne of Denmark.
- b) خمپاره (grenade): while it alludes to attacks from all directions, it doesn't sound as having the quality of the lexis used in that context.
- c) نو به نو (repeatedly) is not used in the ST. It is implied. We have to choose a phrase that can bring us the same meaning. Something like the following can be suggested.

H همه اینها بسان باران مرگ از چهار طرف بر من می بارد.  
lit: All these (events) like the rain of death pour on me from the four sides.

Farsi TT: hame(h)-ye inhaa besaan-e baraan-e marg az  
Word-for-word: all of these like of rain of death from

Farsi TT: chehaar taraf bar man mibaarad  
Word-for-word: four side at I rains

The 'murdering-piece' of the ST has been left out of the translation, because the other items satisfy the need. However, آلت قتاله (*a:lat-e qattaaleh*) which is quite current in Farsi, can be suggested as a substitute for the ST's 'murdering piece'.

### 3.1.2.9 kind life-rendering pelican

Laertes And like the *kind life-rend'ring pelican*,  
Repat them with my blood.  
(IV.v.146-7)

F لبر تیز - حاضر م مانند پلیکان مهربان و جان بخش  
خون خودم را در راه ایشان فدا کنم (ص ۱۹۳)  
lit: I am ready, like the kind and life-giving  
pelican, to give my blood for their cause.

Farsi TT: haazer-am maanand-e pelican-e mehrbaan va jaanbakhsh  
Word-for-word: ready I am like of pelican of kind and life-giving

Farsi TT: khoon-e khodam raa dar raah-e islaan fadaakonam  
Word-for-word: blood of myself MO in way of they sacrifice (I)



The translation is not quite comprehensible:

a) It sounds culturally foreign to Iranian readers. '*What* or *who* is pelican? Is it an animal or a hero of an epic?' These are the first questions they are likely to ask.

Moreover, this belief is unfamiliar to Iranians, and therefore, the expressiveness of the image does not hold.

b) The adjective *مهربان* *mehrban* (kind) is not used for birds. It might lead the inquisitive reader to conclude that 'pelican' is a human or perhaps a domestic animal such as a 'horse'. The translator has failed to see that 'kind' is not meant to be an adjective; it refers to pelican's natural feeling "for its kind" (Jenkins, 1982: 357).

c) *در راه ایشان* *dar raah-e ishaan* (for their cause) is dangerously slippery for the reader. 'What cause? Whose cause?', they might want to know. The translator could have saved the readers this problem by simply choosing *برای آنها* *baraay-e a:nhaa* (for them).

H *مرغ عشق* *morgh-e eshq* (love bird) can comfortably substitute for 'pelican'.

### 3.1.2.10 fine evolution

HAM. Why, e'en so, and now my Lady Worm's, chopless,  
and knocked about the mazard with a sexton's spade.  
Here's *fine evolution* and we had the trick to see't  
(V.i.87-9)

B. هملت - این تحول غریبی است که ما بشوخ چشمی ناظر آن شده ایم (ص ۱۹۴)  
lit: This is a strange evolution which we have witnessed insolently.

Farsi TT:	in	tahavvol-e	gharibi	ast	ke	maa
Word-for-word:	this	evolution of	strange a	is	that	we

Farsi TT:	beshookhcheshmi	naazer-e	a:n	shodehim
Word-for-word:	insolently	viewer of	it	have become

Besides lexical misinterpretations the translation has also failed to produce the conditional sense of the passage, and thus gone astray:

- a) *gharib* (strange) substitutes 'fine' to modify 'evolution'. The choice is the first miss-step which takes the translation of the line out of its course. 'Fine'<sup>9</sup> means 'subtle' (SLQD), and Shakespeare means the complexity of the 'evolution'.
- b) The choice of *Shookhcheshmi* (insolence), which has been made to substitute 'trick', is questionable. There is nothing in the quoted line to imply that somewhere something 'insolent' is hidden or has taken place, and I wonder why Behazin whose depth of knowledge of Farsi is indubitable has made the choice.
- c) *va* (and) is of an important function in the line, that is the sense of conditionality. In his extensive discussion of '*and*' in Elizabethan time and Shakespeare's language, Blake argues that

*And* as a subordinating conjunction means *if* .... This sense of *and* may be influenced by its more customary emphatic use so that it can mean *if* in a more positive way. When a citizen says in *King Richard the Third*

O full of danger is the Duke of Glouster,  
And the Queen's Sons, and brothers, haught and proud;  
And were they to be rul'd, and not to rule,  
This sickly land, might solace as before (II.iii.27-30)

The *and* at the beginning of the third line means 'if'. However, from the context it seems to be stronger than simply *if*, and perhaps means 'if only' or 'if indeed' (1983:115)

The translation's failure to see the conditional function of *and*, is the second miss-step which has produced a sense entirely different to that of the ST. The following suggestion contains the conditionality of the original.

H این تحولی است غامض که کاش ما توانایی درک آن را داشتیم  
lit: This is a subtle evolution, *if only* we had the ability to perceive it.

Farsi TT:	in	tahavvolist	ghaamez	ke	kaash	
Word-for-word:	this	evolution is	subtle	that	wishing	
Farsi TT:	maa	tavaanaa'y-e	dark-e	a:n	raa	daashtim
Word-for-word:	we	ability of	perception of	it	MO	had (we)

At this final opportunity it should not be left unmentioned that Farzad and Behazin's translations both contain a great number of fine choices, worthy of studying.

### 3.1.3 The translation of 'To Be or Not to Be'

There are more than three hundred soliloquies in Shakespeare's plays, of which *Hamlet* contains seven\*. Of these seven, *To Be or Not to Be* has gained worldwide recognition, and its words are a part of everyone's subconscious. When Hamlet takes the stage in the Third Act, he recites the *To Be* soliloquy which causes ambiguity for the audience and creates suspense for the play. Soliloquies are intended to provide information about the character's intentions. The stage conventions assume that characters tell the truth in soliloquies. It reveals the inner thoughts and feelings and, therefore discloses what the character is really like. Soliloquies are found in every Shakespeare play, but their frequency in the individual plays varies, as does their length. In *Hamlet* it ranges from twelve lines (III.ii. 379-90) to as many as fifty-nine (II.ii.543-601).

When Shakespeare began to write his plays, soliloquies were part of the established acting tradition. In pre-Shakespearean drama soliloquies were regularly addressed to the audience for building bridges between them and the stage. The actors spoke to the audience repeatedly during the play and took them into their confidence, disclosing to them directly or indirectly the problems which were likely to follow. Shakespeare's creativity elevated the art of soliloquy to new heights and gave it an unprecedented role in the comprehensive development of the plot. Today we tend to associate the soliloquy primarily with the expression of emotion, and with what Mathew Arnold calls 'the dialogue of the mind with itself' (cited in Clemen, 1987: 4).

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\* See appendix for a list of *Hamlet's* soliloquies.



Without the soliloquies an important dimension in *Hamlet* would be missing. The protagonist's character would be less comprehensible, and the audience and the reader would be less able to gain insight into the play. The audience look forward to Hamlet's soliloquies, because he is a lonely hero in the tragedy and becomes continually more isolated and more misunderstood by those around him. To them he looks different from the outset, because he has put on a mask: 'As I perchance hereafter shall think meet/ To put an antic disposition on' (I.v. 179-80).

He cannot speak freely to anyone, except Horatio. He has to conceal his intentions, and while he can see through others, he must on no account let others see through him. He has to be equivocal and frequently make use of antithesis. *To be or not to be* is a far broader question than it may appear at the first glance, and much of its worldly appreciation is owed to the fact that it can be applicable to the discussion of almost any polarized matter: to fight or not to fight, to comply or not to comply, to vote or not to vote, etc. Another reason for the popularity of *To Be* lies in its poetic arguments for and against the suicide issue.

While many Shakespearean scholars in their interpretations of *to be* tend to agree that Hamlet's attitude has been suicidal, Prosser holds that

"To be or not to be" cannot be suicide. If it were, as many have noted, it would be dramatically irrelevant. Hamlet is no longer sunk in the depths of melancholy, as he was in his first soliloquy. He has been roused to action and has just discovered how to test the Ghost's word. When we last saw him, only five minutes before, he was anticipating the night's performance, and in only a few moments we shall see him eagerly instructing the players and excitedly telling Horatio of his plan. To have him enter at this point debating whether or not to kill himself would indeed be wholly inconsistent with both the character and the movement of the plot. (1971:161)

I tend to take issue with Prosser's argument in that the *Mouse Trap* has not yet been played, and Hamlet is quite uncertain of Claudius' murder charge. Furthermore, the Ghost's revelations have been instrumental in sinking Hamlet yet deeper into his

gloom and melancholy. Thus, the argument for Hamlet's reflection on taking his own life is convincing enough to challenge Prosser's interpretation.

To be, or not to be, that is the question:  
 Whether 'tis nobler in the mind to suffer  
 The slings and arrows of outrageous fortune,  
 Or to take arms against a sea of troubles,  
 And by opposing end them. To die – to sleep 60  
 No more; and by a sleep to say we end  
 The heart-ache and thousand natural shocks  
 That flesh is heir to – 'tis a consummation  
 Devoutly to be wished. To die, to sleep;  
 To sleep, perchance to dream – ay, there's the rub: 65  
 For in that sleep of death what dreams may come,  
 When we have shuffled off this mortal coil,  
 Must give us pause – there's the respect  
 That makes calamity of so long life.  
 For who would bear the whips and scorns of time, 70  
 Th'oppressor's wrong, the proud man's contumely,  
 The pangs of disprized love, the law's delay,  
 The insolence of office, and the spurns  
 That patient merit of th'unworthy takes,  
 When he himself might his quietus make 75  
 With a bare bodkin? Who would fardels bear,  
 To grunt and sweat under a weary life,  
 But that the dread of something after death,  
 The undiscovered country from whose bourn  
 No traveller returns, puzzles the will, 80  
 And makes us rather bear those ills we have  
 Than fly to others that we know not of?  
 Thus conscience does make cowards of us all,  
 And thus the native hue of resolution  
 Is sicklied o'er with the pale cast of thought, 85  
 And enterprises of great pitch and moment  
 With this regard their currents turn awry  
 And lose the name of action.

(III.i. 56-88)

### 3.1.3.1 Noncommittal syntax

In contrast to his previous soliloquies where Hamlet frequently uses 'I' and 'me', *To Be or Not to Be* contains none. Instead he uses 'we' (II.61,67,81,82) and 'us' (II.68,81,83). Thus, the personal becomes general and thus, the audience feel that they are drawn into Hamlet's world and have common problems with him. Also, the soliloquy expresses its inherent uncertainty in a series of infinitives: 'To be (I.56), 'to suffer' (I.57), 'to take arms' (I.59), 'to die' (II.60,64), to sleep (II.60,64, 65), 'to dream' (I.65), 'to grunt' (I.77), 'to sweat' (I.77). The non-finite form enables the speaker to stay away from action and be noncommittal. Shakespeare's choice of this linguistic

device has been deliberate; because the sense of inaction it conveys is congruous with Hamlet's state of mind at this point.

### 3.1.3.2 that (non-proximal demonstrative deixis) <sup>20</sup>

To be, or not to be, *that* is the question:

(l. 56)

F. بودن یا نبودن ؟ مسئله این است (ص ۱۱۰)

B. بودن یا نبودن ؟ حرف در همین است (ص ۱۰۱)

F's lit : To be or not to be? This is the problem.

B's lit : To be or not to be? This is the very argument.

Farsi TT	: boodan	yaa	naboodan?	masaleh	in	ast
word-for-word	: being	or	not being?	question	this	is

Farsi TT	: harf	dar	hamin	ast
Word-for-word	: talk	in	just this	is

The deictic *that* in the quoted line calls for special attention. As a demonstrative pronoun its Farsi equivalent is آن *ān*; but *ān* sounds quite odd in the present context, and is likely to arouse questions from the readers: 'Which *that*?' 'What does *that* refer to?' To solve the problem we can choose این *in* (this) instead. The needed stress for 'this' can be provided by adding هم *ham*, that is <sup>21</sup> همین *hamin*. A quick look at the two translations, reveals that F and B have both translated the non-proximal deixis آن (that) by proximal این (this).

### 3.1.3.3 there (non-proximal spatial deixis)

To sleep, perchance to dream - ay, *there's* the rub:  
(1.65)

F خفتن و شاید خواب دیدن. آه، مانع همینجاست (ص ۱۱۱)

lit: To sleep, perhaps to dream. Yes, the hurdle is right here.

Farsi TT	: khaftan	va	shaayad	khaab	didan
Word-for-word	: sleeping	and	perhaps	dream	seeing



Farsi TT	: a:ri	moshkel-e	kaar	haminjaast
Word-for-word	: yes	the difficulty-of	the work	right here is

In this instance as in the preceding one, the non-proximal deixis, آنجا *a:njaa* (there), has to be translated as اینجا *inja* (here). And again, in order to provide it with the needed stress we add هم *ham*. Thus, the translation would be (the hurdle is right here).

Malmkjaer in her *Descriptive Linguistics and Translation Studies* argues that different

types of deixis exist in good, fairly equal, and even relatively well calibratable measure in both English and Danish, languages which are so closely related that word-for-word translation is reasonably easily achievable most of the time, even though the resultant texts may be somewhat unnatural and not grammatically flawless from the point of view of the target language. (1999:18)

While translators of two 'so closely related' languages as English and Danish may produce 'unnatural and not grammatically flawless' renditions in such available features as deixis, we can easily imagine what huge hurdles translators of two such fundamentally unrelated languages as English and Farsi will have to wrestle with in not so available features, which are not few.

### 3.1.3.4 mixed imagery

... to take arms against a sea of troubles  
(1.59)

B در برابر دریایی فتنه و آشوب سلاح برگیرد (ص ۲۱)

lit: To take arms against a sea of intrigue and insubordination

Farsi TT	: dar baraabar-e	daryaa'i	fetneh
Word-for-word	: in against-of	sea a	intrigue

Farsi TT	: va	a:shoob	selaah	bargirad
Word-for-word	: and	insubordination	arms	take up (he)

One obvious feature of Behazin's translation is the use of double modifiers, particularly adjectives or adverbs. He also uses double nouns frequently. The choice

of *فتنه و آشوب* *fetneh va a:shoob* (intrigue and insubordination) in the line above is an example of his translational wont.

Shakespeare's use of mixed metaphors has been subjected to sharp disapproval by literary critics.<sup>22</sup> Norman Suckling argues that

We did no good to Shakespeare's reputation by insisting, as we used to, on the unspotted excellence of each and every feature of his writing - by the attempt of Hazlitt (was it?) to defend his occasional mixed metaphors, or the desperate apologia (which used to be so common among us) for his cheek-by-jowl juxtapositions of broad, almost vulgar farce with some of his highest tragic moments. (cited in Delabastita, 1993: 296)

The mixed metaphor 'to take arms against a sea of troubles' brings to mind images of the battle-field and suggests the futility of fighting against an all-powerful and invincible enemy.

### 3.1.3.5 quietus, bare

When he himself might his *quietus* make  
With a *bare* bodkin?

(II.75-6)

F و حال آنکه می توانست خود را با خنجر برهنه آسوده سازد (ص ۱۱۰)

lit: While he could make himself comfortable with a bare bodkin?

Farsi TT	: va	haala:nke	mitavaanest	khod	raa
Word-for-word	: and	while	could he	self	MO
Farsi TT	: baa	khanjar-i	berehneh	a:soodch	saazad
Word-for-word	: with	bodkin a	bare	comfortable	make (he)

The translation is a part of the longest sentence in 'To be' soliloquy. It starts with 'For who would bear' (1.70) and ends with 'a bare bodkin? (1.76). All in all the translation brings the reader or the spectator a fairly accurate sense of the original. The following would be an alternative representing nuances of taste:

In the quoted lines *quietus* and *bare* are punned.

H	<b>quietus</b>	i) settlement of an account ii) calmness
	<b>bare</b>	i) simple ii) naked

*Quietus* is a technical word from accountancy. In Sonnet 126 it collocates with 'audit'

Yet fear her, O thou minion of her pleasure,  
She may detain, but not still keep, her treasure!  
Her audit (though delayed) answered must be,  
And her quietus is to render thee  
(Sonn 126: 9-12)

*Quietus* means paying off what one owes, so as to bring the account to zero balance; in other words bringing the account of life to its end and close it.<sup>23</sup> In the context of 'To Be', *quietus* connotes the finality of the account of life – death. And, in the same manner as in accountancy, upon the settling of an account, a red line is ruled across the page, here also a red line is ruled across the page of life, with the bodkin pen.

The treatment of *bare* is also arguable. F and B both have chosen برت *berehneh* (naked) for *bare*. While the choice is not wrong, it is not suitable to the context: Firstly, because the soliloquy strives to convince the audience that life with its toils and troubles is not worth living. And if it were not for the fear of the unknown, taking one's life would have been the right thing to do. With this in mind, the image that the *nakedness* of a killing instrument sends to the mind is frightening and perhaps dissuading, and thus opposing the message of the soliloquy. Secondly, the reason why Shakespeare has chosen *bare* to modify 'bodkin' is seemingly for punning, and alliteration. Therefore I would suggest the following alternative:

و حال آنکه می توانست با دشنه ای ساده حساب خود را پاک کند



lit : Whereas he could bring his account to zero with a simple bodkin.

### 3.1.3.6 other translations of 'To be ...'

I suppose it would not be too unrealistic to say that almost all translators of English at some stage in their career have tried their hands at the translation of Shakespeare's 'To be or not to be'; of which some have sought and found their way to the press and the rest are likely to be kept with the translator's records. Shirin Sabooti of the School of Foreign Languages, University of Shahid Beheshti, Tehran says, "In our third semester, students are assigned Hamlet's fourth monologue for translation into Farsi".<sup>24</sup>

I have seen eleven Farsi translations of 'To be' published; four of them are:

1) M. Minovi's translation. It was rewritten in London in 1944. The translation is a clear manifestation of the translator's profound mastery of both English and Farsi. It is also an indication of his ability to sense the soul of the soliloquy and to bring the effect of the original to the reader.

2) L.A. Sooratgar's translation. The exact date of the translation and that of its first publication remain unknown to me. I only surmise that it must have been published in 1950s when Sooratgar was at the peak of his lectureship at Tehran University. Later in 1972 the translation reappeared in the publication of Tehran's School of Communication and Social Sciences. The translation seems to have been undertaken with insufficient seriousness. While Sooratgar's significant knowledge of both English and Farsi was undeniable, the production of not so significant a translation might then, have been effected by little enthusiasm. For example, Line 86 'enterprises of great pitch and moment' has been rendered as:

کارهای بزرگ که در موقع خویش اهمیت و عظمتی بسیار دارند

Which is quite unequal to the meaning of the quoted line. A literal back translation of Sooratgar's translation is:

Significant undertakings which, in their own time, are of great importance and eminence.\*

*Moment* has been mistranslated as 'in their own time'. In this context *moment* means consequence or greatness as in *Towns of any moment* <sup>25</sup> (H6A I.ii.5).

3) M. Sh. Adib-soltani's translation (1996). The translation can be termed as well-researched.

4) M. A. Eslami Nadoushan's translation (1999). The translator has chosen blank verse for the form of his rewriting and produced a fine version of the soliloquy.

### 3.1.4 Miscellaneous

In addition to the puns and imagery discussed in this part, the two translations contain cases which, on the one hand are linguistically too different to list under a specific category, and on the other hand are numerous enough to deserve a separate discussion. This sub-section looks into them.

### 3.1.4.1 what, piece

Barnardo      Say, *what*, is Horatio there?  
Horatio        A *piece* of him.  
                        (I.i. 21, 2)

F. بلزناردو - بگو بینم هوراشیو هم آمده است؟  
 هوراشیو - یک تکه اش (ص ۱۶)

**lit:** Tell me! Has Horatio come, too?  
A piece of him.

Farsi TT	: Begoo	bebinam	Horatio	ham	a:madeh	ast	?
Word-for-word	: tell (me)	to see (I)	Horatio	too	come	aux	?

Farsi TT : Yek tekkehash  
Word-for-word : one piece of his

In l. 21 the little interjection *what* gives 'the effect of urgency' (Jenkins 1982:166). F has sensed the effect and produced it by his choice of بگر بینم (tell me to see). But the next line has been rendered too literally to make it comprehensible to the reader: یک تکه اش (one piece of him) is meaningless by itself, and there is no direct or indirect indication to clarify the ambiguity.

H. The reason for Barnardo's failure to see Horatio should be footnoted.

### 3.1.4.2 sledded Polacks

Horatio He smote the *sledged Polacks* on the ice  
(I.i.66)

B هنگامی که لهستانیان را با سورتمه هایشان روی یخ تارومار کرد (ص ۱۷)  
lit: When he wiped out the Poles with their sledges on the ice

Farsi TT	:	hangaamike	lahestaaniaan	raa	baa	sortmehaayeshaan
Word-for-word	:	when	the Poles	MO	with	sledges their

Farsi TT	:	rooy-e	yakh	taar o maar	kard
Word-for-word	:	on	ice	wipe out	did

a) لهستانیان را با سورتمه هایشان (the Poles with their sledges): the translation conveys that not only did he defeat the Poles, he also defeated their sledges.

b) روی یخ (on the ice): the Farsi reader may understand that the Poles had purposely strewn the battle-field with rocks of ice as additional weaponry.

H To preclude the misunderstanding, لهستانیان سورتمه سوار (sledge-riding Poles),<sup>26</sup> and یخ ها (ice in the plural) can be suggested for a) and b) respectively.

### 3.1.4.3 for food and diet

Horatio For *food and diet* to some enterprise  
(I.i.102)

F. Untranslated



- B. آنان را با امید جیره و خوراک به کار گرفته (ص ۱۹)  
lit: He is using them with the hope of food and ration.

Farsi TT : a:naan raa be omid-e jireh va khoraak be kaar gereftch  
Word-for-word : they MO to hope-of ration and food to work has taken

The translation is off the meaning. The ST personifies *enterprise* by a need for consumption. The 'lawless resolute' whom Fortinbras has gathered feed the enterprise. They are intended to be fodder for the cannons.

- H آنان طعمه توپهای جنگ خواهند شد  
They will be food for the cannons of the war<sup>27</sup>

#### 3.1.4.4 I pray ... most convenient

Marcellus Let's do it, *I pray*, and I this morning know  
Where we shall find him *most convenient*  
(I.i.179-80)

- F البته بگوئیم. و من میدانم که امروز صبح او را کجا سر فرصت میتوانیم ملاقات کنیم (ص ۲۳)

lit: Of course, we should tell Hamlet. And I know  
where we can find him without haste this morning.

Farsi TT : albatteh begoo'im. va man midaanam ke emrooz  
Word-for-word : of course we should tell and I know (I) that today

Farsi TT : sobh oo ra kojaa sar-e forsats mitavaanim  
Word-for-word : morning he MO where without haste can (we)

Farsi TT : molaqaat konim  
Word-for-word : visit do (we)

- a) The choice of البته (of course) to substitute *I pray*<sup>28</sup> is incorrect. *tamanna* (I beseech) would be close to it. b) *sar-e forsats* (without haste) is contradictory to the meaning of the source and connotes that this is not such an urgent or important matter; we can, therefore, take our time and deal with it when we have finished with matters of more consequence. To preclude misunderstanding, I would suggest *beraahati* (conveniently) instead.

#### 3.1.4.5 jointress, warlike

King Th'imperial *jointress* to this *warlike* state  
(I.ii.9)

B وارث هابونی این کشور جنگاور (ص ۲۳)  
lit: Royal heiress to this warlike state

Farsi TT	:	vaares-e	homaaayoon-y-e	in	keshvar-e	jangaavar
Word-for-word	:	heiress-of	Royal of	this	country of	skilled-in-war

a) *jointress*: the choice of وارث (heiress) for *jointress* is confusing to the reader.

By *jointress*, the King means a joint ruler and not heiress. The state already has an *heir* to the throne - Hamlet. Obviously, Claudius does not intend to offend Hamlet, <sup>29</sup> whom he, in the same speech, calls 'my son' (I.ii.64). Moreover, a little later the king addressing Hamlet, says 'you are the most immediate to our throne' (I.ii.109).

Therefore, F's choice of شریک شاهانه *sharik-e shaahaaneh* (kingly partner) is more relevant. Also the notion of *jointure* cannot be ruled out.

b) *warlike* : F has chosen جنگجو *jangjoo* (war seeker) which is not such a favourable attribute and few rulers, if any, wish to be known or remembered as war seekers. B's choice of جنگاور *jangaavar* (skilled in war) is a precise substitute.

### 3.1.4.6 young

King Now follows that you know *young* Fortinbras  
(I. ii. 17)

F شما همه اطلاع دارید که فرتینبراس جوان (ص ۲۶)  
lit: You all know that young Fortinbras

Farsi TT	:	shomaa	hameh	ettelaa'	darid	ke	Fortinbras-e	javaan
Word-for-word	:	you	all	information	have	that	Fortinbras of	young

F and B have both chosen جوان *javaan* for 'young',<sup>30</sup> which is not flawed.

Claudius' speech at the opening of this scene seeks to draw a parallel between Fortinbras and Hamlet. They both have lost their fathers, and their uncles have occupied the throne of their respective countries. By calling Fortinbras *young*, Claudius connotes *rawness*, and *inexperience*. In his adaptation of *Hamlet* for the

stage, Rahimi uses double adjectives جوان و خودرأى *javaan va khodraay* (young and self-willed) to reinforce the sense.

### 3.1.4.7 weak supposal .

King Holding a *weak supposal* of our worth,  
(I. ii. 18)

B که تصور سستی از دلأوری ما دارد (ص ۲۴)  
lit: who has a feeble idea of our valour

Farsi TT	:	ke	tasavvor-e	sost-i	az	delaavary-e	maa	daarad
Word-for-word	:	who	idea of	feeble-a	from	valour of	we	has

The translation is inaccurate.<sup>31</sup> *Weak supposal* means low opinion or little esteem, and has nothing to do with *valour*.

### 3.1.4.8 dread

Laertes My *dread* lord,  
(I. ii. 50)

F خداوندگار قضا هیبت من (ص ۲۷)  
lit: My fate-dreading lord

Farsi TT	:	khodaavandgaar-e	qazaaheibat-e	man
Word-for-word	:	Lord of	fate-dreading of	I

While F's compound adjective قضا هیبت (fate-dreading) is a satisfactory substitute for *dread*, the simple adjective قهار *qahhaar* (awesomely mighty) can be suggested as a closer equivalent; that is خداوندگار قهار من (my awesomely mighty Lord).<sup>32</sup>

### 3.1.4.9 our eye

King Here in the cheer and comfort of *our eye*  
(I.ii.116)

B. بشادی و رامش دیدگان ما (ص ۲۸)  
lit: for the pleasure and comfort of our eyes

Farsi TT	:	be	shaadi	va	raamesh-e	didegaan-e	maa
Word-for-word	:	to	the joy	and	comfort of	eyes of	our

The translation is faulty. Shakespeare uses *eye* as a metonym for royal presence 'Your eye in Scotland would create soldiers' (MCB. IV. iii. 186). By 'Here in the cheer and comfort of our eye' Claudius wishes to convey to Hamlet that Hamlet's



presence would bring him happiness and that he would get over the grief caused by his father's death. Therefore:

H در شادمانی و راحت حضور ما  
lit: In the pleasure and comfort of our audience

### 3.1.4.10 dead waste

Horatio In the *dead waste* and middle of the night  
(I.ii.198)

F. در تاریکی مرگ آسا و بی پایان نیمه شب (ص ۳۲)  
lit: In the deadly and endless dark of midnight.

Farsi TT	:	dar	taariki-e	marga:saa	va	bipaayaan-e	nimehshab
Word-for-word	:	in	the dark of	death-like	and	endless of	midnight

There is no sense of *deadliness* (death-like) or *endlessness* in the ST. The translation is therefore, lacking the emphasized middleness of the night; that is, *dead waste*.<sup>33</sup>

H درست در نیمه شب  
lit: precisely at the middle of the night

### 3.1.4.11 requite

HAM. I will *requite* your loves....  
(I.ii.251)

B. قدر دوستی تان را خواهم شناخت (ص ۳۵)  
lit: I shall recognize the value of your 'loves'

Farsi TT	:	qadr-e	doostyetaan	raa	khaahamshenaakht
Word-for-word	:	value of	friendship (your)	MO	shall I recognize

Hamlet is concerned about the possibility of the disclosure of the incident - the appearance of his father's spirit. He, therefore, is assuring his friends that their 'loves' and the fulfilment of their promise to conceal the matter will be requited.<sup>34</sup>

B's translation fails to convey that Hamlet, in addition to verbal expression of gratitude to his confidants, intends to compensate for their loyalty.

### 3.1.4.12 ... pastors, himself

Ophelia. Do not as some ungracious *pastors* do,  
Show me the steep and thorny way to heaven,  
Whiles like a puff'd and reckless libertine  
*Himself* the primrose path of dalliance treads,  
(I.iii. 47-50)

F  
در حالیکه آنها خودشان در راه دیگری پا می گذارند (ص ۴۲)  
lit: While they themselves set foot on another road.

Farsi TT : darhaalike a:nhaa khodashaan dar raah-e digar-i paa migozaarand  
Word-for-word : while they themselves in road of other an foot set (they)

F has failed to see an important point Ophelia makes in her rejoinder to her brother. In line 47 *pastors* is plural, and thus the verbs *do* and *show* (line 48) correspond to it. But in lines 49 and 50 she switches to singulars *a puff'd* and *Himself* respectively; intending to convey her hidden displeasure to her brother. F has translated the lines in plural, focussing on *pastors*. Thus a deliberate remark in the ST has been lost.

### 3.1.4.13 a pin's fee

HAM. I do not set my life at *a pin's fee*  
(I.iv.65)

B.  
کمترین تشویشی برای زندگی خود ندارم (ص ۴۶)  
lit: I do not have the slightest worry for my life

Farsi TT : kamtarin tashvish-i<sup>35</sup> baraaye zendegi-ye khod nadaaram  
Word-for-word : least worry a for life of self not have (I)

The translation fails to specify the extent of the worthlessness Hamlet declares for his life by comparing it to a pin's worth.

F.  
بزندگانی خود بقدر سر سوزنی اهمیت نمی دهم (ص ۵۰)  
lit: I don't care so much as the worth of a pin's head for my life.

Farsi TT : bezendegi-ye khod beqadr-e sar-e soozan-i  
Word-for-word : to life of self as much as head of needle a

Farsi TT : ahammyyat      nemidaham  
 Word-for-word : importance      not give (I)

سر سوزن (*pin's head*) is the ideal choice for 'pin'. It has frequent usage in contemporary Farsi, both colloquial and formal.

### 3.1.4.14 circumstance

HAM. And so without more *circumstance* at all  
 (I.v.133)

F. پس بی هیچ رودربایستی (ص ۵۹)  
 lit: so without standing on ceremony at all

Farsi TT : pas      bi      hich      roodarbaayesti  
 Word-for-word : so      without      any      undue consideration

B. پس بی رودرواسی (ص ۵۴)

Both translations seem to have confused *circumstance*<sup>36</sup> with *ceremony*. Thus, the confusion has been the cause of their deviation from the original. *Circumstance* in the context means *paying attention to detail*, therefore:

H بدون پرداختن به جزئیات  
 lit: without going into details

### 3.1.4.15 here, swear

HAM. *Here*, as before, never, so help you mercy,  
 How strange or odd some'er I bear myself-  
 As I perchance hereafter shall think meet  
 To put an antic disposition on-  
 That you, at such time seeing me, never shall,  
 With arms encumber'd thus, or this head-shake,  
 Or by pronouncing of some doubtful phrase,  
 As 'Well, we know', or 'We could and if we would',  
 Or 'If we list to speak', or 'There be and if they might',  
 Or such ambiguous giving out, to note  
 That you know aught of me- this do *swear*,  
 So grace and mercy at your most need help you.  
 (I.v.176-88)

F. حال سوگند یاد کنید که رفتار من هر قدر هم عجیب و غیرعادی باشد،  
 وقتی که شما در چنین مواقعی مرا می بینید، چیزی بروی خود نیاورید



مثلا بآزوهايتان را "اينطور" در هم نيندازيد، يا سرتان را اينطور،  
 تكان ندهيد و حرفهاي كنايه دار نزنيد، مثلا نگويد "بلى، بلى، ما ميدانيم  
 موضوع از چه قرار است" يا "اگر بخواهيم بگوئيم، ميتوانيم" و امثال اينها.  
 سوگند ياد كنيد كه هيچوقت بوسيله اينگونه كلمات رمزآمیز نشان ندهيد  
 كه در باره من اطلاع مخصوص داريد. لطف و رحمت خداوند با شما باد. (ص ۶۲)

lit: Now, when you see me behave in a strange and abnormal manner, swear that you will put on a blank face. For instance, do not cross your arms like this, nor shake your head like this, nor make sarcastic remarks. Do not say, for instance, "Yes, yes, we know what it's all about", or "We can, if we want" and suchlike. Swear that you will never, through cryptic words indicate that you know some special things about me. May God's favour and blessing be with you.

Some points are missing in the translation; such as *bear myself* (l.178), *antic disposition* (l.180) *encumber'd* (l.182), and *aught* (l.187). Among them *antic disposition* is the key to understanding Hamlet's behaviour throughout the play. The phrase carries the whole idea of the hero's pretended madness. Therefore, its missing from the TT deprives the reader of a significant piece of information.

#### 3.1.4.16 delivered

Polonius ..., Which reason and sanity could not  
 so prosperously be *delivered* of ...  
 (II.ii.210-11)

B. ولی شخص عاقل به آسانی باین نعمت نمی‌رسد (ص ۸۱)  
 lit: But, a sane person will not easily attain this benediction.

Farsi TT	:	vali	shakhs-e	a:qel	be a:saani	be in	ne'mat	nemirasad
Word-for-word	:	but	person of	sane	easily	to this	benediction	not comes

Incorrect. Polonius means that madness sometimes makes remarks that reason and sanity are unable to deliver easily.

H که خرد و عقل به شایستگی قادر به ادای آن نیستند  
 lit: , which reason and sanity are unable to utter successfully

#### 3.1.4.17 virtue

HAM. *Virtue* itself of vice must pardon beg,  
 Yea, curb and woo for leave to do him good  
 (II.ii.210-11)

B. تقوی باید پلیدی را ببخشد و به او احترام کند تا از او اجازه کار نیک کسب کند (ص ۱۶۱)  
 lit: *Virtue* must forgive evil and respect him in order to obtain

from him permission for good deed.

Farsi TT : taqvaa baayad palidi raa bebakhshad va be oo ehteraam  
Word-for-word : virtue must , evil MO forgives and to him respect

Farsi TT : konad taa az oo ejaazeh-e kaar-e nik kasb konad  
Word-for-word : does so that from he permission of deed of good obtains

Mistranslated. It is not 'virtue' that must forgive evil. It is for 'him' to beg forgiveness.<sup>38</sup> Thus, the misinterpretation of the irony which is the most important part of the statement, has led to further related mistakes.

### 3.1.4.18 with

HAM. The body is *with* the King, but the King is not  
with the body

(Iv.ii.26-7)

B. نعلش همراه شاه است، ولی شاه با نعلش نیست (ص ۱۵۳)  
lit: The corpse is in the King's company,  
but the King is not with the corpse.

Farsi TT : na'sh hamraah-e shaah ast vali shaah baa na'sh nist  
Word-for-word : corpse in company of King is but King with corpse not is

The choice of همراه (in the company of) for *with* however lexically correct is not suitable stylistically. Furthermore, the choice reduces the effect that the repetition of *with* is intended to produce. Another point which is missing in the translation, is the hidden meaning carried by the second half of the line - 'but the King is not with the body' which connotes that the King has not yet had his fate to join the corpse. The adverb هنوز (yet) will easily provide the intended meaning.

H. نعلش با شاه است ولی شاه (هنوز) با نعلش نیست  
lit: The corpse is with the King, but the King is not yet with the corpse.

### 3.1.4.19 fat

Queen He's *fat* and scant of breath  
Hear, Hamlet, take my napkin, rub thy brows  
(Iv.ii.190-1)

F. شهبانو: خسته شده، از نفس افتاده.  
بیا هملت این دستمال را بگیر پیشانی ات را پاک کن (ص ۲۴۶)

lit: He's exhausted and breathless.  
Come, Hamlet, take this handkerchief and wipe your forehead

Farsi TT : khasteh shodeh, az nafas oftaadeh. beyaa Hamlet  
Word-for-word : exhausted has become from breath has fallen. come Hamlet

Farsi TT : in dastmaal raa begir, pishaanyat raa paak kon  
Word-for-word : this handrub MO take forehead (your) MO clean do

*Fat* means sweaty, <sup>39</sup> and the notion was that sweat was produced by the melting of fat in the body. 'Few see in it an allusion to the actor's corpulence' (Jenkins 1982:568).

The translation has failed to see *fat* in its intended meaning, although the offer of the napkin by the Queen to Hamlet to wipe his face is a clear indication of the state he is in. The rest of the translation is fine, and the flaw can be removed by substituting خسته شده *khasteh shodeh* (He's exhausted) by عرق کرده *araq kardeh* (He's sweaty).



## 3.2 Rahimi's translation for the stage

### 3.2.0 The preliminary

In translating dramatic texts ideally, the collaboration of two translators is needed to bring out the desired effect: one for the linguistic system (the translator of the text), and the other for the semiotics (the director of the performance). While the two systems are interrelated, each may require particular decisions and sometimes different choices to be made by the translator.

The theatre translators must be able to hear every single word they put down and ensure that it would sound suitable and produce the needed impression when it is spoken in performance on the stage. Interestingly enough, some stage directors lay as much importance on the translation as to regard it an initial *mise en scene*. Peter Bogatyrev, discussing the function of the linguistic system in theatre in relation to the total experience, declares,

Linguistic expression in theatre is a structure of signs constituted not only as discourse signs, but also as other signs. For example, theatre discourse, that must be the sign of a character's social situation is accompanied by the actor's gestures, finished off by his costumes, the scenery, etc. which are all equally signs of a social situation.

(cited in Susan Bassnett, 2000: 122)

The translation for the page can be characterized by as much literalness as to ensure the translator's fidelity to the ST; at the same time if the translator becomes too obsessed with the principle of fidelity, the translation is unlikely to produce the same effect as that conveyed by the original. This concern becomes more accentuated in the realm of literary translations where translators' ingenuity would be a prerequisite. Conversely, the translation for the stage is allowed a certain degree of

freedom. This criterion makes it less burdensome for the translator to produce a performable translation. The following example is a case in point: Polonius promises the King and the Queen that he will find out the reason for Hamlet's strange change of behaviour. Hamlet enters, reading a book. Polonius approaches the Prince and speaks with him:

What is the matter, my lord? (II.ii.193)

Farzad and Rahimi have translated the line differently:

F (*for the page*)

شاهزاده هملت، اوضاع از چه قرار است؟ (ص ۶۲)

lit: What are the circumstances, Prince Hamlet?

Farsi TT	: shaahzaadeh	Hamlet ,	owzaa'	az	che	qaraar	ast
Word-for-word	: Prince	Hamlet ,	circumstances	from	what	order	is

R (*for the stage*)

موضوع چیست؟ (ص ۵۱)

lit: What is the matter?

Farsi TT	: mowzoo'	chist
Word-for-word	: subject	what is

The occasion calls for brevity and quick extraction of information. Thus, Rahimi's stage translation has aptly ignored 'my lord' which is understood from the context. Yet, it should be emphasized that the translators' independence cannot be unconditional, and that it should be exercised to the extent to make the translation performable. At this point for some background information about the stage activity in Iran, it seems apt to note that

a) Live theatre is one of the most neglected cultural activities.

b) In 1945 a group of politically motivated intellectuals rumoured to be guided by the Communist Tudeh Party, established the Sa'di Theatre in Tehran and successfully staged a few plays highlighting among a host of other issues, political corruption, widespread injustice and mass deprivation. The government forced the theatre to close in 1948.

c) From 1960 to 79 the government promoted and subsidized live theatre entertainment.

d) Since the 1979 Revolution, live theatre has experienced a drastic setback to the degree that institutionalized theatre entertainment can be considered non-existent. However, television entertainment in this respect has been greatly improved. The government hardly spares anything in producing various programmes, especially those related to the lives and deeds of Islamic religious icons, lavishly costumed in the style of the Middle Ages.

### 3.2.1 *Hamlet's* adaptability to different cultural systems

In order to portray *Hamlet* in a manner appealing to the Iranian spectators, Rahimi has focused on 'struggle against oppression' as the principal theme of his appropriation. Iran's history is replete with events and eruptions of oppression, usurpation and persecution. Rahimi's decision to highlight resistance against tyranny as the leitmotif of his production, attests to his remarkable insight into Iranians' psyche. His appropriation of *Hamlet* confirms that translation can be a goal-oriented socio-cultural activity. For this reason, other translators from other cultures and other historical backgrounds, might render *Hamlet* differently, not because they do not know how to do it, but because they work under different socio-historical and cultural circumstances that motivate the translators to draw on the multi-dimensional nature of *Hamlet* by presenting it in the form and frame that would best serve their goals.

Boris Pasternak's translation of *Hamlet* is a clear example of this view.<sup>40</sup> Pasternak portrays Hamlet as a willful and impregnable hero who withstands the efforts of Rosencrantz and Guildenstern to penetrate his defences and learn of the



intents he is hiding from them. Hamlet tries to persuade Guildenstern to play one of the players' pipes, and is told "I have not the skill." Hamlet replies in defence of his own integrity:

Why, look you now, how unworthy a thing you make of me.  
 You would play upon me, you would seem to know my stops, you  
 would pluck out the heart of my mystery, you would sound me from  
 my lowest note to the top of my compass; and there is much music,  
 excellent voice, in this little organ, yet cannot you make it speak.  
 'Sblood, do you think I am easier to be played on than a pipe? Call  
 me what instrument you will, though you fret me, you cannot play  
 upon me. (III-ii-354-62)

Pasternak's translation:

See what filth you have sullied me with. You are preparing to  
 play on me. You ascribe to yourselves knowledge of my stops.  
 You are sure that you will wring from me the voice of my  
 mystery. You imagine that all of my notes from bottom to top  
 are open to you. And this little thing is fitted on purpose to be  
 played. It has a wonderful tone, and yet you cannot force it to  
 speak. Do you think that it is easier with me than with a flute.  
 Declare me to be what instrument you will, you are able to upset  
 me, but not to play on me.

(France, 1978:149)

Through his *Hamlet* Pasternak is telling his readers that he refused to succumb to the circumstances in Stalinist Russia, and did not allow himself to be made an instrument of the state.

In the preface to his *Hamlet* Rahimi declares

در این اثر که به اعتبار سخن شکسپیر آنرا چنین می نامم خواسته ام از هم ملتسمیایی  
 بهترم بر ضد ستم عظمت این شاهکار مسلم مرا مدتی از این خیال باز می داشت  
 اما سرانجام بر تردید خود غلبه کردم. اینک حاصل کار در برابر شماست، امید که  
 نزد شکسپیر زیاد شرمنده نباشم و از شما هم ... (ص ۳)

In the present work, called as such on the merit of Shakespeare's words, I have had in mind to produce a profile of Hamlet in struggle against oppression. The immensity of this indubitable masterpiece discouraged me from undertaking it for a while. But eventually I overcame my hesitation. Now the outcome of this effort is in front of you. I hope that I would not be too ashamed of it, neither before Shakespeare and nor before you... <sup>41</sup>

### 3.2.2 A severely acculturated *Hamlet*

In order to assure the performability of *Hamlet* on an Iranian stage, Rahimi has been watchful to sieve every word to be culturally acceptable. His obsession with cultural propriety has produced a severely acculturated appropriation. To bring back the political culture of the kings' courts to the consciousness of his audiences, Rahimi makes the most of Polonius, the King's all-in-one man, to highlight flattery, deceit and hypocrisy as the backbone of day-to-day management of the state. Polonius instructs his son to bear in mind that 'truth' is a myth, and 'the truth is that there is no such thing as truth' (3.2.3.4). Rahimi takes an extra step by inventing a confidante for Ophelia to teach her how to deceive her father.

In compliance with the religious beliefs of his audiences, Rahimi, in one instance substitutes 'wine' with شربت *sharbat* (sweet soft drink) not to offend their feelings (page 112). Of all cultural modifications, the play's bawdy interjections have been most severely bowdlerized. There is no mention of Hamlet's 'That's a fair thought to lie between maids' legs' (III.ii.117), nor of 'it would cost you a groaning to take off my edge' (III.ii.244). Even Ophelia's *Valentine* has been replaced with جشن *jashn* (bliss) rather than عشق *eshq* (love), even though it would have inflicted no cultural harm (3.2.3.14).<sup>42</sup> Thus, Rahimi's *Hamlet* with all its admirable points and linguistic propriety can be characterized as castrated. هملت اخته شده *Hamlet-e akhtehshodeh* (a castrated Hamlet).

### 3.2.3 The development of the play

The reviewer can tell at a glance that in addition to the cultural adaptations,

Shakespeare's *Hamlet* has also experienced extensive structural changes as follows:

- a) For the ST's five acts and twenty scenes, this Farsi *Hamlet* is composed of one act and twenty-one scenes. They will be discussed one by one in this section.
- b) For the ST's dramatic personae of fifteen characters, the translation presents twelve.
- c) Fortinbras (the Prince of Norway), Voltemand (a Danish councillor), Francisco (a member of the King's Guard), Reynaldo (Polonius' servant) and Osric (a foppish Courtier) are all gone.<sup>43</sup> Cornelius, although listed as one of the characters, has no role in the translation. Marcellus, a King's Guard in the ST, appears as a former Wittenberg student known to both Hamlet and Horatio.
- d) The whole scene I of Act II is omitted, and therefore, Polonius does not dispatch anyone abroad to spy on his son.
- e) The Ghost appears in the ST's Act I.iv, and again in I.v. to urge Horatio and Marcellus to swear "Never to speak of this that you have seen" (I.v.161). There is no mention of the Ghost in the following scene.
- f) The translation's scenes one, seven, eight, thirteen and eighteen either do not exist in the ST, or greatly differ from it. These scenes are dealt with in (3.2.3.1), (3.2.3.7), (3.2.3.8), (3.2.3.13) and (3.2.3.18) respectively.

### 3.2.3.1 The town crier

Scene One takes place in a square in Elsinore. The town-crier relates the message of not the living King Claudius, but that of the late King Hamlet, to a large crowd:

گوش کنید. خوب گوش کنید. پیام مهم هملت بزرگ پادشاه دانمارک:  
 مدتی بود کسانی حقایق اوضاع را از ما پنهان میداشتند و از همین رو  
 نابسامانیهایی در کشور پدید آمد و روزگار بر مردم بی چیز سخت شد.



خوشبختانه بر اثر بیداری ما و تذکر جمعی وطنخواه حقیقت روشن شد. اینک  
آن گمراه کنندگان و سودجویان طرد شده اند و دستور دادیم خراج هایی  
که در این دو سال وضع شده و بزیان مردم بی چیز است لغو گردد ...  
کسانی که از خزانه عمومی استفاده کرده اند مجازات خواهند شد (ص ۹ و ۱۰)

lit: Listen. Listen carefully. The message of Hamlet The Great, The King of Denmark: There were individuals who, for a while failed to bring the truth of the circumstances to our attention. Consequently, some irregularities were effected. Fortunately, by virtue of our vigilance and the notification of patriotic bodies the truth came to light. Now the misleaders and benefit seekers have been dislodged. We have decreed that the levies imposed within the past two years incurring loss to the needy, be nullified; ... those who have plundered the public funds be brought to justice... (pp.9-10)

The message continues further in the same vein, when it is suddenly interrupted by the speedy approach of a man who whispers something to the town-crier, at which they both hurriedly leave the square. The translation lacks any clue as to what had taken place. The audience and the reader are left to surmise that it must have been something of great significance to have caused the town-crier's departure. In order to have an idea of the gravity of the situation to the audience, I had a group of 9 Guidance School <sup>44</sup> students, 10-12 years old with no previous knowledge of *Hamlet* take a test. One hour prior to the test a translated summary of Act I.i. was discussed with them. Then they were given King Hamlet's message with three questions:

سؤال ۱: پیام شاه هملت تا چه حد مهم بود؟

Question 1: How important was King Hamlet's message?

Farsi TT : payaam-e shah Hamlet taa che hadd mohem bood  
Word-for-word : message of King Hamlet to what extent important was

Answers: 7 very important 1 important 1 no answer

سؤال ۲: به نظر شما آن مرد به جارچی چه گفت؟

Question 2 : What do you think the man said to the town-crier?

Farsi TT : be nazar-e shomaa a:n mard be jaarchi che goft  
Word-for-word : to view of you that man to town-crier what said(he)

Answers: 5 don't know 2 someone in his family had passed away 1

someone close to him has had a problem, 1 no answer

(Question 3 is discussed in 3.2.3.2)

The ambiguity can be removed either by omitting the whole scene, or by making provisions in the following scene for clarification. After all, the invented scene does not seem to be indispensably vital to the development of the play.

### 3.2.3.2 Confusing 'Sunday'

Scene Two corresponds in part to the ST's I.i. Francisco is dropped out of the scene and the actors' statements have been curtailed. Furthermore, Marcellus' role is played by Bernardo. Marcellus wonders why labourers are forced to work on holidays.

Why such impress of shipwrights, whose sore task  
does not divide the *Sunday* from the week.  
(I.i.80-81)

R کەرگران کشتی ساری یکشنبه هایشان با دیگر روزهای هفته در آمیخته است (ص ۱۳)

lit: The Sundays of the shipbuilding workers are mixed with the other days of the week.

Farsi TT:	kargaraan-e	keshtisaazi	yekshanbehaa(ye)shaan
Word-for-word:	workers of	shipbuilding	Sundays of their

Farsi TT:	Baa digar	roozhaa-ye	hafteh	dara:mikhteh	ast
Word-for-word:	with other	days	of	week	mixed aux.

For those Iranian audiences who do not know or may not readily remember that Sunday is the weekly holiday of the country where the play originates, the literal translation of Sunday into یکشنبه creates a cultural problem, making the translation difficult to comprehend. The students' answers to the third question attests to this difficulty:

سؤال ۳: چرا کارگران کشتی سازی باید یکشنبه ها کار بکنند؟

Question 3 : Why must the shipbuilding workers work on Sundays?

Farsi TT : cheraa kaargaraan-e keshtisaazi baayad yekshanbehhaa kaar bekonand  
Word-for-word : why workers of shipbuilding must Sundays work do(they)

Answers: 3 no answer, 4 because workers have to work , 1 everyone works,  
if they don't work they go hungry.

The students' answers show that none of them has been able to relate Sunday to a holiday. The replacement of یکشنبه (Sunday) with جمعه (Friday) will solve the problem satisfactorily, and help the readers understand why the workers had to work on their holiday.<sup>45</sup>

### 3.2.3.3 The ragtags

Scene Three corresponds to Act I.ii and is divided in two parts. One side of the stage shows a small group of ragtags two of whom are polishing a weapon. The other side sees Hamlet and Horatio conversing about the Ghost of King Hamlet. Hamlet first disbelieves Horatio's claim of seeing the ghost of his father. But at last he comes to terms with it and after a short soliloquy condemning misdeed and crime, leaves the stage. The two ragtags talk:<sup>46</sup>

- بد روزگاری است

• هیس، جاسوس!

- از من گذشته است

• پرت، دامادت

- پس شکر

• پس نیست، باید بگویی زنده باد شاه، با زیانت کار دارند نه با دلت،

(ص ۲۲)

lit:

- It's bad times

• Shhh, spooks!

- I've passed the age.



- Your son, son-in-law
- Thank God, then.
- It won't do. You have to say 'Long Live The King'  
They want your tongue, not your heart

### 3.2.3.4 Polonius' political exhortation

Scene Four represents Act I.iii. where Laertes is about to embark the boat for England instead of the ST's France.<sup>47</sup> There is no indication as to why the translation has chosen the latter. At the point of Laertes' departure, Polonius proud of being the King's trusted councillor, finds it expedient to impart to his son the essence of his hard earned experiences and the legacy of his political life:

آه جوانها همه در رویا بسر میبرند. حقیقت این است که حقیقتی در کار نیست، جز اینکه تو باید فردا مشیر و مشار شاه بشوی. شاهی مثل شاه کنونی. اگر زیاد مسائل را بکاوی، دہگری که بیشتر متوجه حقیقت استجای تو را اشغال می کند و از ترس اینکه مبادا مزاحم او باشی سرت را زیر آب میکند. این است حقیقت تو. هملت چه فرزانه چه دیوانه نابود شدنی است این هم حقیقت هملت .... ملایم باش و حواست را جمع کن، فرزندم (ص ۲۹)

lit: All the young live in dreams. The truth is that there is no such thing as truth; but that you have to become the King's Councillor and Confidant. With a king such as the present one, if you become too punctilious, someone else who is better aware of the reality of things, would strive to first dislodge you, and then out of the fear for his own security and survival would throw you to the wolves. This is your reality. As to Hamlet'— whether sane or insane — he will perish; and this is Hamlet's reality. My son, be calm and collected!

The scene continues with Polonius' carefully calculated guidelines for Ophelia. He advises her to ignore Hamlet's approaches which in his words are merely:

دامی دیگر برای شکار مرغکی نادان (ص ۳۱)

lit: Another snare to catch an ignorant little bird

Farsi TT:	daami	digar	baraay-e	shekaar-e	morghaki	naadaan
Word-for-word:	trap a	other	for	catching of	little bird a	ignorant

On the one hand Polonius' position at the court of Claudius calls for protecting her daughter from the scandal that her rumoured looseness towards Hamlet might

create. On the other hand as an opportunistic politician he does not want to risk his future, should Prince Hamlet ascend the throne of Denmark. Thus, he suddenly tones down his admonition of Ophelia by saying

اگر او فردا شاه شد، من باید بمقام بالاتری برسم.  
با او جدی باشید اما گستاخ نه. (ص ۳۲)

lit: If he becomes King tomorrow, I shall have to secure a higher position.  
Be serious with him, but not insolent.

Farsi TT : agar oo fardaa shaah shod man baayad be maqaam-e  
Word-for-word : if he tomorrow king became I should to position of

Farsi TT : baalaatar-i berasam baa oo jeddi baashid ammaa na gostakh  
Word-for-word : higher get I with he serious be you but not insolent

Ophelia, having been compelled to stay out of Hamlet's sight feels dejected.

*Enter Ophelia's confidante*<sup>48</sup>

افلیا - شنیدی؟  
ندیمه - شنیدم، همه را  
افلیا - چه کنم؟  
ندیمه - قویل باشید، شما شهبانوی آینده کشورید، اینهمه بخود فشار میاورید،  
دل شما نازک است و تاب بار زیاد ندارد. برادران رفت و با پدرتان  
میتوان کنار آمد.  
افلیا - چگونه؟  
ندیمه - او را فریب دهید دوشیزه زیبا، دنیا همین است یا فریب میدهید، یا  
فریب میخورید. (ص ۳۲)

lit:

Ophelia	Did you hear (him)
Confidante	I did, all of it.
Ophelia	What shall I do?
Confidante	Be stronghearted...you are going to be the future Queen of the country. Do not place too much pressure upon yourself. You're softhearted and cannot endure excessive stress. Your father is easy to get along with.
Ophelia	How?
Confidante	Fool him, beautiful young lady. This is life. You're either deceived, or you deceive.

It seems noteworthy that Polonius' hypocritical behavior, and the confidante's self-serving advice to Ophelia, represent in microcosm what prevailed in the courts of many of the Iranian Kings throughout Iran's long history. In my view Rahimi's extensive interpolations into Shakespeare's *Hamlet* are meant to make the play as much appealing to the Iranian public as possible. At the same time, his additions and

deletions are indicative of the extent of acculturation to which the ST has been subjected.

### 3.2.3.5 The Ghost

Scene Five commences with Hamlet complaining to Horatio about the weather and inquiring of him the time that the Ghost might be seen. Soon the Ghost appears and beckons Hamlet to a quiet place. In contrast to the ST where the Ghost starts with.

'I am thy father. Doomed for a certain term to walk the night' (I.v.9-10),

Rahimi's Ghost plays the harp of oppression to highlight the theme of his appropriation (3.2.1).

نخست از ستم بگویم. آها این عفت که دانمارک را فرا گرفته است، شامهات را نمی آزارد.  
(ص ۳۸)

lit: Let me first speak of cruelty. Doesn't this stink which has flooded Denmark, offend your nostrils?

Farsi TT:	nakhost	az	setam	begooyam	a:yaa	in
Word-for-word:	first	from	cruelty	say (I)	does	this

Farsi TT:	ofoonat	ke	Danmark	raa	faraangerefteh	ast
Word-for-word:	stink	which	Denmark	MO	has flooded	aux

Farsi TT:	shaamehat	raa	nemi a:zaarad
Word-for-word:	nostrils your	MO	not offend (it)

The scene ends with the appearance of the ragtags discussed earlier. They complain to Horatio of the Tax Collectors' cruelty and claiming to have been beaten up by them.



### 3..2.3.6 The sweeper of the Palace

Scene Six is a shortened version of the ST's II.ii. Also II.i where Polonius commissions Renaldo to go to Paris to spy on his son, is deleted. In contrast to the ST where Hamlet calls Polonius a 'fishmonger', the translation labels him as a 'sweeper of the Palace'.

پولونیوس - خداوندگارم، مرا می شناسید؟  
 هملت - بسیار خوب می شناسم، رفتگر کاخ (ص ۵۰)

Polonius Do you know me, my Lord?  
 HAM. I know you very well, a sweeper of the Palace.

Farsi TT : khodaavandgaaram maraa mishenaasid  
 Word-for-word : lord(owner) my me know you

Farsi TT : besyaar khoob mishenaasam roftgar-e kaakh  
 Word-for-word : very good know I sweeper of Palace

The translation blunts the bawdy edge of 'fishmonger' for no apparent reason. I suppose it has either failed to see the bawdiness, or has deliberately bowdlerized it for cultural considerations.

After speaking with the actors and witnessing their tremendous ability in raising the sentiments of the audience to the level they desire, Hamlet's inability to avenge his father's murder becomes more naked.

O what a rogue and peasant slave am I.  
 (II.ii.544)

Who calls me villain, breaks my pate across,  
 Plucks off my beard and blows it in my face,  
 Tweaks me by the nose, gives me the lie i'th' throat  
 As deep as to the lungs—who does me this?  
 Ha!  
 'Swounds, I should take it: for it cannot be  
 But I am pigeon-liver'd and lack gall  
 To make oppression bitter, or ere this  
 I should ha'fatted all the region kites  
 With this slave's offal. Bloody, bawdy villain!

Remorseless, treacherous, lecherous, kindless villain!  
 Why, what an ass am I! This is most brave,  
 That I, the son of a dear father murder'd,  
 Prompted to my revenge by heaven and hell,  
 Must like a whore unpack my heart with words  
 And fall a-cursing like a very drab,  
 A scullion! Fie upon't! Foh!

(II.ii.566-83)

The above lines from Hamlet's second most widely debated soliloquy (after 'To be or not to be') have not been translated. In fact of the 57 lines of the soliloquy only ten, some of them partially, have been treated. Thus, the translation is devoid of a part which is vital to the development of actions in the rest of the tragedy.<sup>49</sup>

### 3.2.3.7 The adaptation of 'To be or not to be'

'To be or not to be' has already been discussed in the perspective of translation for the page (3.1.3). Rahimi's translation for the stage devotes its entire scene Seven to this soliloquy. An outstanding feature of the translation of 'To be or not to be' is blank verse. Another feature is that while the sense of the soliloquy is not equally preserved, its polarity is more accentuated.

در این دشت درشت تار  
 در این انبوه جور و وحشت بیداد  
 صلاح مرد در آسودنی دور از هیاهوهاست؟  
 کتابی، گوشه‌ای بیرون از این غوغاست؟  
 با درگیری و فریاد (ص ۵۹)

lit: In this dark rugged wilderness<sup>50</sup>  
 In this immensity of savagery and dread of tyranny  
 Is it expedient to stay out of the clamour?  
 A book, a corner away from this pandemonium?  
 Or involvement and shouts of defiance.

Hamlet leaves the stage with the soliloquy half-finished.

*Enter narrator*

The narrator takes the soliloquy up from the point it was left off and ends the scene

with the following:

ترس پای را از رفتن و مغز را از اندیشیدن باز میدارد  
میگوید: بساز، تلاشها را بکش و از پویه بمان  
چنین است که همت میگریزد  
و آهنگها در تسلیم می‌آویزد (ص ۶۲)

lit: Fear prevents the foot from proceeding and the brain from thinking.  
It says, get along, do away with effort and stop moving on  
Thus aspirations make off and resolutions hang on surrender.

The translated scene further differs from the ST in that Ophelia does not appear at the end of soliloquy.

### 3.2.3.8 The Palace storehouse

Scene Eight takes place in the Palace storehouse of which there is no counterpart in the ST. Hamlet meets Horatio there, away from the eyes and ears of the Court's informers to discuss with him a matter of great significance.

هریئو، دوست من! تو را به این گوشه دنج خواندم تا در باره طرحی  
که در ذهن داشتم با تو گفتگو کنم (ص ۶۳)

lit: Horatio, my friend! I've invited you to this cosy corner to  
discuss with you a matter I have had in mind.

Farsi TT	: Horatio	doost-e	man	tu	raa	be	in	goosheh-e	denj
Word-for-word	: Horatio	friend of	I	you	MO	to	this	corner of	cosy

Farsi TT	: khaandam	taa	darbaareh-e	tarh-i	ke	dar	zehn	daashtam
Word-for-word	: invited I	so that	about of	plan-a	that	in	mind	have had I

Farsi TT	: baa	tu	goftogu	konam
Word-for-word	: with	you	talk	do (I)

The discussion turns out to be another version of Hamlet's vacillations. Horatio urges Hamlet to eliminate Claudius

سر ملر را بکوبید، سرور من. تاج و تخت از آن شماست (ص ۶۴)



lit: Crush the snake's head, my lord. The Throne and the Crown belong to you .

Farsi TT : sar-e maar raa bekoobid. taaj va takht  
Word-for-word : head of snake MO crush you crown and throne

Farsi TT : azaan-e shoma ast  
Word-for-word : yours is

Furthermore, he admonishes Hamlet for being indecisive.

در این حال که مانیم چاره کار شمشیر کشیدن است و فرود آوردن.  
شما خداوندگار من بسیار تردید میکنید و جان گرامی خود را می فرسائید.  
شمشیر چاره ساز نباهی هاست (ص ۶۴)

lit: In these circumstances, the remedy lies in taking up the sword and slash it down.  
My lord, you hesitate too much, and exhaust your sublime spirit.  
The sword is the remedy for viciousness.

At this point, Marcellus who was eschewed from the start, is brought in as an informer, defecting to Hamlet's side and expressing willingness to cooperate for his cause.

### 3.2.3.9 The nunnery scene

Scene Nine is composed of part of the ST's III.i where Hamlet in an encounter with Ophelia says

Get thee to the nunnery. Why wouldst thou be  
a breeder of sinners? (III.i. 121-2)

Ophelia's twelve lines at the end of the encounter are cut down to three.

وای که چه روح بزرگوار چنین پریشان شده است  
ای رویاهای شیرین چرا چنین زود نابود شدید؟  
وای بر من از آنچه دیروز دیدم و آنچه امروز می بینم (ص ۷۴)

lit: Alas, what a noble spirit has thus been disturbed!  
O sweet dreams! Why did you perish so soon?  
Woe on me! For what I saw yesterday and what I see today.

Farsi TT : vaay che rooh-e bozorgvaari chenin parishaan shodeh ast  
Word-for-word : alas what spirit of noble a thus disturbed become aux

Farsi TT : ey royaahaa-ye shirin cheraa chonin zood naabood shodid  
Word-for-word : o dreams of sweet why so soon non-exist became you

Farsi TT : vaay bar man az a:nche dirooz didam va a:nche emrooz mibinam  
 Word-for-word : woe at I from what yesterday saw (I) and what today see (I)

Polonius advises Claudius to put off Hamlet's banishment to England until there is a chance for Gertrude to speak to her son to find out the reason for his strange behavior.

### 3.2.3.10 The 'Mouse Trap'

Scene Ten corresponds to III.iii, and takes place in the Palace with Hamlet, Horatio and the players busily getting ready to enact the 'Mouse Trap' which is hoped to be a turning point for the play to break out of sluggishness. The scene is heavily acculturated and deviates from the ST as follows:

a) Hamlet's instructions to the players are cut down to ten lines, that is to less than one fourth.

b) Hamlet interpolates a speech into the play and requires the players to deliver it pretentiously to the people rather than the courtiers. The speech starts with:

ای مردم دلیر روم! امپراطور را در نظر آورید، مردی خونخوار ...  
 و شما هرچه گرسنه تر می شوید، بیشتر فریاد می زنید زنده باد  
 امپراطور (ص ۷۷)

lit: O brave citizens of Rome! Look at the Emperor in your  
 mind, a bloodthirsty rogue.  
 And you! The hungrier you grow, the louder you shout 'long  
 live the Empror'!<sup>51</sup>

Hamlet, then refers to Saviour Christ, seemingly alluding to himself suggesting that he would save the people.

c) Further on, he touches on Moses as a prophet of God who led the Jews in their disobedience to the Pharaohs and their eventual release from slavery. He preaches to his followers:

اکنون دیدگانتان بیناست و گوشهایتان شنوا  
دیگر به فرمانروایی فرعون گردن منهد (ص ۷۸)

lit: Now, your eyes can see, and your ears can hear.  
No longer should you bow to the Pharaoh's rule.

Farsi TT : aknoon didegaan-e-taan binaast va gooshhaa-ye-taan shenavaa  
Word-for-word : now eyes of you seeing is and ears of you hearing

Farsi TT : digar be farmaanravaa'i-ye ferown gardan manahid  
Word-for-word : further to rule of pharaoh neck not put you

d) Hamlet's bawdy innuendoes have been neutralized . Rahimi seems to have viewed them as ineligible for admission into his acculturation.

e) After the show and the consequent departure of the King in anger, Horatio seizes the opportunity to remind Hamlet of his mission.

سرور من ! مار را ضربه زده اید، اینک سرش را بکوبید  
مار زخمی خطرناک است (ص ۸۲)

lit: My lord, you have injured the snake.  
Now you should crush its head. A wounded snake is dangerous.

*Exit* everyone – Hamlet recites:

کنون شمشیر آماده، خائن زخم خورده  
سروش انتقام اینک فراز کوههای ابر  
صدا در میدهد، اینک لحظه تدبیر (ص ۸۳)

lit: Now, the sword ready,  
And the traitor wounded  
The herald of revenge, from above the clouds  
Is calling: now is the moment for a rational solution

I suppose Rahimi's *lahzeh-e tadbir* (moment for a rational solution) is hardly consistent with the spirit of the preceding lines; in that it weakens the resolve and provides time for yet more contemplation. The occasion calls for action.



### 3.2.3.11 The King at prayers

Scene eleven corresponds to III.iii. Claudius orders Guildenstern and Rosencrantz to accompany Hamlet to England where he has to be murdered. The King, deeply agitated by the 'Mouse Trap', proceeds to the Palace chapel and kneels in front of a statue of Christ, praying and begging to be forgiven. At this moment, Hamlet enters the chapel with a naked sword intending to slay the King. Again, he hesitates <sup>52</sup> and convinces himself by saying:

اگر باید جانش را گرفت باید هنگامی باشد که آهنگ خیانتی کرده است  
نه این چنین پشیمان و در حال ندبه. آنگاه که بر بیگناهی خشم میگیرد  
آنگاه که طرح دسیسه ای میریزد (ص ۸۶)

lit: If I am to take his life, it should be at a time when he intends to commit a crime, not when he seems repentant and supplicating;  
at a time when he rages at an innocent soul;  
at a time when he is proceeding with a deceptive agenda.

Farsi TT	:	agar	baayad	jaanash	raa	gereft	baayad	hangaami	baashad
Word-for-word	:	if	must	life (his)	MO	take	must	when	be it

Farsi TT	:	ke	a:hang- e	jenaayati	kardeh	baashad	na	inchenin
Word-for-word	:	that	intention of	crime a	done he	aux	nor	so

Farsi TT	:	pashimaan	va	dar haal-e nodbeh	a:ngaah	ke	bar	bigonaahi
Word-for-word	:	repentant	and	supplicating	the time	which	at	innocent an

Farsi TT	:	khashm	migirad	a:ngaah	ke	tarh-e	dasiseh-i	mirizad
Word-for-word	:	rage	takes	the time	which	plan of	deceit a	casts

Thus, Hamlet sheathes his sword and walks away.

### 3.2.3.12 The closet scene

Scene Twelve represents III.iv. in a smaller scale. Gone are the Queen's 'Nay, I'll set those to you that you can speak' (III.iv.16), and most of Hamlet's thirty-four lines (54-87) where he draws a vivid comparison between the Queen's first and second husband. Polonius' murder and the Ghost's appearance are rendered effectively and without curtailings. Nevertheless, of the twenty-one lines (183-203)

containing Hamlet's forceful demands of his mother regarding her ingratiating with Claudius, only six have been rendered as follows:

شهبانو - چه باید بکنم  
 هملت - شما همسر پادشاهی شریف و مادر مردی شریف هستید،  
 با آن فرومایه بخلوت مروید، سردی نشان دهید  
 شهبانو - مطمئن باش  
 هملت - رنگتان پریده و دستهایتان میلرزد  
 شهبانو - وای هملت، از دیدگانت آتش می بارد (ص ۹۱)

lit:

Queen What must I do?  
 HAM. You are the wife of a noble King  
 and the mother of a noble son; do  
 not seek privacy  
 with that ignoble. Register your  
 reluctance.  
 Queen Be assured.  
 HAM. You're pale, and your hands are  
 shaking;  
 Queen Fie! Hamlet, your eyes erupt fire.

Farsi TT : che baayad bekonam  
 Word-for-word : what must do (I)

Farsi TT : shomaa hamsar-e paadeshaahi sharif va maadar-e  
 Word-for-word : you spouse of king a noble and mother of

Farsi TT : mardi sharif hastid  
 Word-for-word : man a noble are you

Farsi TT : baa a:n foroomaayeh be khalvat maravid sardi neshaan dahid  
 Word-for-word : with that ignoble to privacy not go (you) reluctance show (you)

Farsi TT : motina'en baashid  
 Word-for-word : assured be

Farsi TT : rangetaan parideh va dasthaa-ye taan milarzad  
 Word-for-word : colour of you flown and hands of you shaking

Farsi TT : vaay Hamlet az didegaanat a:tash mibaarad  
 Word-for-word : fie Hamlet from eyes (your) fire rains (it)

As seen from the above, the line 'Not .... let the bloated King tempt you again to bed' (III.iv.184) although quite innocuous and of no bawdy ingredient, has been toned down to *baa a:n foroomaayeh be khalvat maravid* (do not seek privacy with that ignoble).

### 3.2.3.13 Laertes returns

Scene Thirteen is another invention of Rahimi's adaptation. The entire scene frames a fiery speech delivered by Laertes to a large crowd. He has heard the news of his father's murder, and returned for vengeance. The scene takes place in a square in Elsinore. Excerpts from the speech:

شاهی ستمکار، شرابخوار و شهوتران مقدرات ما را در دست دارد و بی توجه  
به سنتهای گرامی وطن، بدخواه خود فرمان میراند شما نیز بنوبه خود در این  
ظلم که میرود بی تقصیر نیستید. زیرا بهر چه او گفت و خواست تمکین  
کردید و هوسهایش را وحی منزل پنداشتید و بیدادهایش را گردن نهادید ...  
من لیرتیس بر ضد همه این ناروایی ها و بیدادها می شورم و شما را نیز بشورش  
می خوانم .... دنبال من بیائید تا نخست مسلح شویم و آنگاه ببینیم که با این  
شرابخوار چه باید کرد. (ص ۹۲)

lit: A cruel, wine guzzler and lecherous King has  
taken hold of our destiny. He rules over us in  
a self-serving manner, heedless of our  
country's cherished traditions. You in your  
own turn are not faultless in this situation.  
Because you bowed to whatever he said; took  
his fantasies as though they were God's  
message, and tolerated his villainies.  
I, Laertes, revolt against all these misdeeds  
and cruelties. I want you to revolt, too.  
Follow me. First we take up arms, and then  
we see what to do to this wine-guzzler.

(Laertes proceeds and the crowd follow)

Rahimi's injection of this scene into his appropriation has been intended to make it more dramatic.

### 3.2.3.14 Ophelia goes out of her mind

Scene Fourteen corresponds to IV.i.ii.iii.iv. and v. combined. Hamlet is shipped to England. Laertes, leading the crowd breaks into the Palace and demands that the King make his presence to him.

لیرتیس - شاه کجاست؟ آقایان! همه بیرون باشید  
مردم - نه بگذارید بیائیم تو  
لیرتیس - نه کار را بمن واگذارید، بمن اعتماد کنید  
مردم - ما همه بتو اعتماد داریم  
لیرتیس - از همه متشکرم، بیرون منتظر باشید، تو ای شاه فرومایه  
پدرم را بمن بازده (ص ۹۹)



lit:

Laertes Where is the King? Gentlemen! you stay  
outside.  
Crowd No, let's come in.  
Laertes No, leave the job to me. Trust me!  
Crowd We all trust you.  
Laertes Thank you all, stay outside.  
Thou, despicable King. Give my father back to me.

The Queen intervenes and manages to calm Laertes. She tells him that the King is  
not the murderer of his father.

*Enter Ophelia, piteously distraught, singing*

نسیم صبح بوی جشن می آرد  
پگامی دلکش و آرام  
من دوشیزه ناکام  
زنم بر در که رخصت هست  
تا جشن دل افروز شما باشم؟  
(ص ۹۷)

lit: The morning breeze brings the fragrance of festivity.  
A dawn so heavenly and peaceful  
I a maid, desireless  
knocking on your door, to beg  
permission to be your heartglowing  
bliss.<sup>53</sup>

Farsi TT : nasim-e sobh booy-e jashn miaarad  
Word-for-word : breeze of morning fragrance of festivity brings

Farsi TT : pegaah-i delkash o a:raam  
Word-for-word : dawn a heart pulling and peaceful

Farsi TT : man-e dooshizeh-e naakaam  
Word-for-word : I of maid of desireless

Farsi TT : zanam bar dar ke rokhsat hast  
Word-for-word : knock (I) at door to (see if) permission is

Farsi TT : taa jashn-e delafooz- e shomaa baasham  
Word-for-word : so that bliss of heart glowing of you be (I)

The above represent the ST's IV.v.48-51, of which *Valentine* has been translated into

جشن *Jashn* (bliss). عشق *Eshq* (love), or معشوق *ma'shooq* (beloved) would have been

far more suitable, and quite likely to pass the censorship.

### 3.2.3.15 A miscomprehension

Scene Fifteen is a reflection of IV.vi. with the difference that it is distinctly paraphrased. Hamlet's letter to Horatio is far shorter than that of the ST's. Furthermore, the translation requires that Horatio, after reading the letter take it to the King, which is glaringly demeaning and also in contrast to the protocol.

هرشیوی عزیز! این نامه را پس از خواندن نزد شاه ببر  
ما در دریا با دزدان دریایی روبرو شدیم. مرا اسیر کردند  
ولی با من خوشرفتار بودند و بعد به علتی آزادم کردند  
تو با شتاب خود را بمن برسان. ملوان تو را راهنمایی خواهد کرد  
داستانهای زیادی برایت دارم. بسلامت باشی  
دوستدار تو هملت (ص ۱۰۶)

lit:

Dear Horatio,

After reading this letter, take it to the King. At sea we were confronted with pirates, and I was held captive. But they treated me nicely and then for some reason set me free. Hasten to get yourself to me. The mariner will be your guide. Have a lot to tell you. Be well.

Sincerely yours,

Hamlet

The ST has a separate letter for the King which is handed to him by another mariner. I suppose the discrepancy is caused by the miscomprehension of the source.

### 3.2.3.16 The crowds disperse

Scene sixteen is an enlarged version of IV.vii. The King is deeply concerned about the news of Hamlet's return. He succeeds in convincing Laertes that Hamlet, upon seeing the crowd is likely to incite them against him. Laertes gives his consent to disperse the crowd. He speaks to them:

ای مردم قهرمان دانمارک! پادشاه بما وعده رسیدگی کامل دادند  
بزودی مالیاتهای سنگین لغو خواهد شد، کالاها ارزان خواهد شد، جنگی  
در کار نخواهد بود و وعده فرمودند عدل و انصاف بر دانمارک فرمانروا  
خواهد شد (ص ۱۱۰)

lit:

O heroic citizens of Denmark

His Majesty has promised us a complete investigation of the affairs. The heavy taxes will be nullified in no time, prices will come down and there will be no war.

His Majesty also promised that justice and fairness will govern Denmark.

*(The crowd disperse)*

To appease Laertes, the King confides to him a secret:

شاه - در این باره طرحی بنظر ما رسیده است  
 لیرتیس - چگونه است؟  
 شاه - هملت نابود خواهد شد، بی آنکه قاتلی در کار باشد  
 لیرتیس - روشنتر بفرمائید  
 شاه - شما در شمشیر بازی چیره دستید، با اندکی تردستی خواهید توانست  
 شمشیر دیگری برگزید و با یک حمله انتقام پدرتان را بستانید  
 (ص ۱۱۱)

lit:

King I have devised a plan in this regard.  
 Laertes How is it?  
 King Hamlet will be eliminated with no perpetrator pointed to.  
 Laertes Will you put it more clearly?  
 King You are skilled in fencing, and will be able with a bit of quick-handedness to grab another foil and avenge your father's murder with one hit.

Farsi TT : dar in bareh tarh i be nazar-e maa resideh ast  
 Word-for-word : in this regard plan a to view of we has come aux

Farsi TT : chegooneh ast  
 Word-for-word : how is it

Farsi TT : Hamlet naabood khaahad shod bia'nke qaateli dar kaar baashad  
 Word-for-word : Hamlet non-exist aux become without that killer a in action be

Farsi TT : rowshantar befarmaa'id  
 Word-for-word : clearer say you

Farsi TT : shoma dar shamshirbaazi chirehdastid va baa andaki tardasti  
 Word-for-word : you in sword play skilled are and with little a quick-handedness

Farsi TT : khaahid tavaanest shamshir-e digari bargirid va baa yek  
 Word-for-word : aux (you) be able sword of other an grab you and with one

Farsi TT : hamleh enteqaam-e pedaretaan raa besetaanid  
 Word-for-word : attack revenge of father (your) MO take (you)

### 3.2.3.17 Hamlet returns to Elsinore

Scene Seventeen takes place at the Palace. Hamlet tells Horatio the account of his adventure at sea and how he managed to send Rosencrantz and Guildenstern to their death and save himself. Horatio tells Hamlet about the crowd pouring into the Palace and later dispersing:

هرشیر - منظره انبوه مردم هیجان انگیز بود، همه جا جمعیت موج میزد،  
 چهره ها برافروخته و دستها آماده، چه فرصتی از دست رفت، اما



چه سود، به یک اشاره پراکنده شدند اینان که چنین میخروشند،  
 چه آسان فریب میخورند، چه آسان سرور من  
 هملت - روزی خواهد رسید که دیگر فریب نخورند  
 هریشو - نه در زندگی من  
 هملت - در زندگی من و تو هر دو، دوست من! (ص ۱۱۵)

lit:

Horatio The huge crowd was an exhilarating spectacle. Waves of people everywhere, faces ablaze, hands ready (for action). What an opportunity went awry! Alas! The crowd dispersed at the slightest hint. They who thus roar, are so easily fooled - so easily, my lord.  
 HAM. There comes a day when no longer will they be fooled.  
 Horatio Not in my lifetime.  
 HAM. In your lifetime, my friend, and mine as well.

Rahimi's Hamlet begins to breathe hope into the play and urge Horatio to look forward to the future.

### 3.2.3.18 Ophelia's mysterious death

Scene Eighteen has no counterpart in the ST. It is another episode in a series of interpolations that characterize Rahimi's appropriation. In the ST, it is the Queen who breaks the news of Ophelia's death to Laertes, whereas Rahimi assigns Ophelia's confidante to tell Horatio of her lady's death. As mentioned earlier there is no such character as confidante in the ST.

ندیمه - دردی دیگر برای هملت ، از پی هم  
 هریشو - دهشتناک است  
 ندیمه - امیدوارم روان شاهزاده آشفته تر نشود  
 هریشو - چه خواهد شد!  
 ندیمه - افلیا از هر زمان دیگر امیدوارتر می نمود.  
 هریشو - خودکشی یا قتل؟  
 ندیمه - بر من روشن نیست (ص ۱۱۶)

lit:

Confidante Another agony for Hamlet; (agonies) in succession.  
 Horatio Dreadful!  
 Confidante I pray that the incident won't aggravate the Prince's mental condition.  
 Horatio What will happen, (I don't know).

Confidante Ophelia sounded more hopeful, and more life-loving than  
 ever before.  
 Horatio Suicide or foul play?  
 Confidante It's unknown to me.

Farsi TT : dardi digar baraay-e Hamlet az peye ham  
 Word-for-word : pain an other for Hamlet from behind each other

Farsi TT : dehshatnaak ast  
 Word-for-word : dreadful is

Farsi TT : omidvaaram ravaane shaahzaadeh a:shofteh tar nashavad  
 Word-for-word : hope (I) soul of prince disturbed more not become

Farsi TT : che khaahad shod  
 Word-for-word : what aux become

Farsi TT : Ophelia az har zamaan-e digar omidvartar minemood  
 Word-for-word : Ophelia from every time of other hopeful more seemed

Farsi TT : khodkoshi yaa qatl  
 Word-for-word : self killing or murder

Farsi TT : bar man rowshan nist  
 Word-for-word : at I clear not is

### 3.2.3.19 A cageling in the graveyard

Scene nineteen corresponds to V.i., where the grave-digger is busily at work.

For an unknown reason, a cageling is seen in the mise en scene, to which Hamlet points out in his dialogue with Horatio:

هملت - براستی آیا این منزل پایان رنجهاست  
 یا آغاز گرفتاریها  
 هریشو - بزندگی بیندیشید، سرور من (ص ۱۲۳)

lit:

HAM. Truly, is this phase the end of  
 miseries or the start of (further) suffering.  
 Horatio Think of life, my lord.

Farsi TT : beraasti a:yaa in manzel paayaan-e ranjhaast  
 Word-for-word : truly — this phase end of miseries is

Farsi TT : yaa a:ghaz-e gereftaarihaa  
 Word-for-word : or start of suffering

Farsi TT : be zendegi beyandishid sarvar-e man  
 Word-for-word : to life think lord of I

### 3.2.3.20 A 'lord' from the Court

Scene Twenty comprises a part of the ST's V.ii. and contains 131 lines (90-220) in which Osric, a dandy courtier, brings Hamlet the news of the King's arrangement for a fencing bout between him and Laertes. The translation for no apparent purpose discards the courtier's name and introduces him as 'the lord' throughout the scene. The translation also assigns one of Hamlet's statements to 'the lord'.

HAM. The concern, sir? Why do you wrap the gentleman  
in our rawer breath? (V.ii. 122-3)

R ولی آقا چه لزومی دارد؟ برای چه جامه‌های زمخت گفتارمان را در این آزادمرد  
بپوشانیم (ص ۱۲۸)

lit: But sir, why is it necessary for us to wrap the  
garment of our coarse words in this gentleman?

Farsi TT: vali a:qaa che lozoomi daarad baraay-e  
Word-for word: but sir what necessity has (it) for

Farsi TT: che jaamehaa-ye zomokht-e goftaaremaan raa  
Word-for-word: what garments of coarse of words (our) MO

Farsi TT: dar in a:zaadmard bepooshaanim  
Word-for-word: in this free man wear (we)

The translation gives a foggy picture of the above. Firstly, 'The concern, sir' is mistakenly translated. It is meant to convey something like (what is this all about?) or still better, 'How does this concern us?' (Jenkins, 1982:401). Secondly, we cannot wrap a garment in a gentleman, as the translation conveys; but we can do it the other way around. The following can be suggested as an alternative:

H این حرفها چه ارتباطی با ما دارد و چرا باید گفتار درشت خویش را بر این رادمرد بپوشانیم

lit: How do these words concern us, and why should we cloak this  
gentleman in our coarse diction?

Farsi TT: in harfhaa che ertebaati be maa daarad va cheraa  
Word-for word: these statements what a relation to we has and why

Farsi TT: baayad alfaaz-e dorosht-e khish raa bar in  
Word-for-word: should words of rough of self MO on this



Farsi TT: raadmard                bepooshaanim  
 Word-for-word: gentleman        cloak    (we)

### 3.2.3.21 'The rest is silence' •

Scene Twenty-one is the last scene of the translation and is a fairly exact replica of the ST's V.ii. However, a few deviations call for attention.

There is no mention of Fortinbras,<sup>54</sup> and Osric's warning 'young Fortinbras, with conquest come from Poland, to the ambassadors of England gives the warlike volley' (V.ii.355-7) is discarded. Hamlet's last condemnation of Claudius has been diluted by leaving *incestuous* out of it.

HAM. Here, thou incestuous, murd'ress, damned  
 Dane, (V.ii. 330)

R                                بگیر، شاه آدمکش پر فریب،  
                                      نفرین بر تو    (ص ۱۳۷)

lit:            Take this, you murderous, deceitful King!  
                   Curse on you.

Farsi TT : begir    shaah-e    a:damkosh-e    porfarib  
 Word-for word : take    king of    murderer of    deceitful

Farsi TT : nefrin    bar    to  
 Word-for word : curse    at    thou

I suppose that the reason for the omission of 'incestuous' is cultural. Now that Hamlet's mother is murdered with poisonous wine, his adverse feelings towards her have softened. Furthermore, she displayed a great deal of sympathy for her son in the course of fencing. Thus, he refrains from calling the King 'incestuous', because it calls to mind his mother's 'frailty' and 'infidelity' to the murdered King.

Another deviation concerns the moment when Hamlet is at the threshold of death:

HAM. Had I but time – as this fell sergeant,  
 Death Is strict in his arrest – O, I could  
 tell you – But let it be. Horatio, I am  
 dead  
                                      (V.ii.-341-3)

The omission of these lines is incomprehensible. Rahimi's inattention to them becomes more questionable by the fact that Hamlet's 'fell sergeant, Death' has a similar counterpart in Iranians' religious culture, Azrael عزرائيل *Ezra'il* (the angel of death), who in both Jewish and Muslim beliefs parts the soul from the body. He is deeply feared and believed to be absolutely unbending, as is Hamlet's 'fell sergeant', in taking the life of anyone whose moment has come. Scriptures have it that if the moment of death coincides with the moment when the eyes of the appointee are open, Azrael will not give him or her a chance to close their eyes.

'The rest is silence' (HAM V.ii. 363)

## CONCLUDING REMARKS

The back translation of the Farsi renditions into English and the word-for-word equivalence provided profusely, have been meant firstly to make a more detailed analysis possible; and secondly to highlight some of the dissimilarities of the two languages. In compliance with the principal purpose of the study, I find the following suggestions beneficial to future renditions of *Hamlet*:

a) Focused contrastive studies of Farsi and English in the perspective of translation seem necessary. Schools of higher learning in translation are suitable vehicles for the application of the task. Partial assignments to interested students/groups and organizing seminars can be quite effective. The discussions are likely to encourage proper research by degree students.

b) The choice of form for the translation of Shakespeare is of paramount importance. Farzad and Behazin's choice of prose has given their *Hamlets* a monotonous tone, devoid of Shakespeare's versal ringing intonation.

c) Puns and other embellishments have to be represented, as far as possible, in translation. The reason I have ventured to make suggestions in this regard, has just been to break the silence and end the negligence.

d) To preserve translations from the blame of infidelity, Shakespeare's bawdy innuendoes should be given proper treatment. They are not the realization of the dramatist's passing whims to justify inattention. They are strong currents roaring in the plays, and form a vital feature of his long-lived creations.

e) This study may seem to have paid Rahimi's appropriation proportionately more attention, by providing it with a scene-by-scene examination, as well as more detailed back translations. It may be true. It must be borne in mind that Rahimi's appropriation has been principally guided by cultural considerations which deserve some elaboration. This pervading feature of Rahimi's work marks it as the first source available to Iranian students interested in the influence of cultural differences on translation, as well as the extent of change to which a culturally motivated appropriation can be subjected.



In conclusion I beg permission to mention that this humble study does not claim any finality whatsoever, for its findings, interpretations and alternative suggestions. Nor does it regard itself as flawless and exhaustive. If it could merely encourage complementary investigations in this field, I would feel rewarded.

## Notes

## Part 1. THE DEVELOPMENT OF TRANSLATION IN IRAN

- 1 . The Medes ruled Iran from c.700-559 BC when they were defeated by the Achamenians.
- 2 . Linguistically Ashkanid and Sassanid Pahlavi belong to Middle Persian.
- 3 . *Kalila va Demna* are the names of the two jackals that narrate the stories. Kalila, the Great Jackal, is wiser and more experienced, but Demna, the Little Jackal, is rather stupid.
- 4 . Abu Abdollah Jafar Ibn-e Mohammad Ibn-e Hakim Ibn-e Abdorrahman Ibn-e A:dam, pen-named Rudaki.
- 5 . The 11<sup>th</sup> Ghaznavid King (1117-53)
- 6 . Preface to *Kalila Va Demna*, 13<sup>th</sup> edn. 1995: ج
- 7 . By Nezami Arooz (1156)
- 8 . By Sa'daddin Varavini (1225)
- 9 . By Shamsaddin Mohammad Ibn-e qais-e Razi (1233)
10. By Khaje Nassiraddin Toosi (597-672 LH/ 1201-73 AD)
11. The four Guided Caliphs are : Abubakr (11-13 LH/ 632-634 AD), Umar (13 - 23 / 634 - 644), Othmaan (23 - 35 / 644 - 656) and Ali (35 - 40 / 656 - 661). Ali was the Prophet's son-in-law and the first Imam of the Shi'ites.
12. Prophet Mohammad died in 632. He is buried in Medina.
13. Abu Othman Amr Ibn Bahr, known as Jahez-e Basri (159-255 / 776 - 869). He held that poetry was untranslatable, and when it did, a lot of it would vanish in the process.
14. Hakim Abolqasem Ferdowsi (329 - 411 / 941 - 1020). His superb national epic, *The Shah Nameh*, is an account of the ancient kings of Iran and the brave actions of the heroes, mostly mythological or imaginative. He finished his undertaking in 60000 verses in 400 / 1010 and delivered it to the Ghaznavi King, Mahmood. The king sent the poet 60000 silver derhams instead of the promised 60000 gold dinars. The poet, in his outrage over Mahmood's breach of promise, fled from Ghaznein leaving behind a scathing satire of the King. The King at length sent the 60000 gold dinars to Ferdowsi but rather too late - when the poet's remains were being carried to the grave.
15. History has it that they had no mercy even on the cattle.
16. Jones, Sir William (1746-94). Born of Welsh parents, he studied at Harrow and Oxford (1746-68) and learned Latin, Greek, Hebrew, Arabic and Persian. By his death, he had learned 28 languages, including Chinese. After several years in translation and academic work, financial necessity led him to the study of law, and he was called to the bar in 1774. In 1782, he translated seven pre-Islamic odes, *Mu'allaqaat*, from Arabic. He was knighted in 1783 and sent to Calcutta as judge of the Supreme Court. in 1784, he founded the Asiatic Society of Bengal to encourage Oriental studies. He learned Sanskrit in order to prepare a digest of Hindu and Muslim laws, which was never completed. However, he published his *Institutes of Hindu Law* in 1794, and the *Muhammadian Law of Inheritance* in 1792. In 1786, his Presidential speech to the Asiatic Society contained his speculations on the common ancestry of Sanskrit and Greek, one of the earliest and most influential texts on comparative linguistics.

17. Lord Thomas Babington Macaulay, who in an 1835 report recommended his educational priorities to the British Government
18. Lord William Cavendish Bentinck (1774-1839), English Statesman, after serving in Flanders and Italy became governor of Madras (1803-07). He was recalled, however, when his prohibition of sepoy beard and turbans caused the massacre of Vellore. He served in the Peninsular War (1808-14), in 1827 became the first Governor-General of Bengal, and in 1833 the first Governor-General of India.
19. Quoted in Kishnamurthy, 'Indian Tradition' (1998:471) in Baker, Mona (ed.) *Routledge Encyclopedia of Translation Studies*, London and New York, Routledge.
20. La partie did not last long : Nasser al-ddin Shah did not find it necessary and ordered it closed (1875)
21. One of the topics on which papers had been requested was Mirza Habib's 'political, social, religious and literary viewpoints'.
22. Its date of publication must have been in or before 1918. The copy available to me, donated to someone, is dated '15<sup>th</sup> August 1918'.
23. نَفِير *nafir* = *faryad* (shout), MFD
24. 15<sup>th</sup> Bahman 1313 (Iranian calendar)
25. Forooghi's is a masterful contribution to interpretation and translation which has survived six decades of inquisitive studies.
26. Voltaire (1694-1776) had called Shakespeare's works as 'enormous dunghill'. Mansoori's attribution of 'dunghill' to Tolstoy may have been influenced by his remembrance of Voltaire's remark.
27. The Soviet Cultural Institute
28. 18% increase in two years
29. The Ministry finds the translator's certain choices morally corruptive.
30. Many schools of translation in Iran require that students, as part of their studies analyse the quality of translations of their choice by a comparison of ST with TT. Another popular translation for the purpose is Hemingway's *The Old Man and the Sea* by N. Daryabandari.
31. A collection of 500 Persian epigrams has been made and translated into English by G. Ameri (Washington D.C., Five Continents Press, 1999)

## Part 2. SHAKESPEARE'S RECEPTION IN IRAN

1. Jonathan Dollimore & Alan Sinfield *Political Shakespeare*. (Manchester University Press, 1996: viii)
2. *The Daily Telegraph*, 29<sup>th</sup> January 1993, quoted in John J. Joughin, *Shakespeare and National Culture* (Manchester University Press 1997), p.46



3. These dramas were not intended to be acted.
4. By 'Third World' we mean, very loosely, the developing countries in Asia, Africa, and Latin America not politically aligned with Communist or Western nations. (AOD)
5. Alexander Reid, *Spanish American Images* p.195
6. Austin Clarke, *Growing up Stupid Under the Union Jack*. Toronto, McClelland and Stewart, 1988: 122
7. South Africa has now eleven languages instead of two (before April, 1994)
8. Abraham-Hyacinthe Anquetil-Duperron (1731-1805), French Orientalist, born in Paris, studied in India, translated the Avesta into French (1771), and a Persian version of *Upanishads* into Latin. His brother Louis-Pierre Anquetil was a notable historian.
9. A. J. Arberry, *Oriental Essays*, p. 62
10. Terence Hawkes, 'Lear's Maps' in *Meaning by Shakespeare*, p.121
11. Sinfield further notes that 'The history of the plays shows them constantly being re-interpreted and re-interpreted, and yet remaining untouched and intact.' pp. 198-9
12. Following the mutiny of sepoys in 1847 in which thousands were murdered, the British Parliament abolished the company and made the British Government responsible for the affairs of India.
13. Mohammad Reza Torab, Indian-Iranian; *British Colonial Policies in India*, (Tehran, Simorgh Press, 1951: pp. 118-9). Torab is also a translator.
14. Ania Loomba has written 'Overworlding the "third world"', *Oxford Literary Review*, 13 (1991), 164-91.
15. Professor Pazargadi (1912- ) has had a substantial contribution to the introduction of Shakespeare into Iran. He received his higher education in Manchester and Oxford universities and taught at Teacher Training University until his retirement. Pazargadi finished his translation of Shakespeare's complete canon in 1999. His work can be likened to that of China's Cae Wei Feng whose translation of Shakespeare's canon took him 21 years (1930-51) to finish.
16. Tehran, Noqreh Publishers
17. Hirschson's "The Jewish Key to Shakespeare's Most Enigmatic Creation," *Mid-stream* (February / March 1989), pp. 38-40; and David Basch, *The Hidden Shakespeare* (West Hartford, Conn: Revelatory Press, 1994).
18. Sir Richard Burton, *The Jew, The Gypsy, and El Islam*, ed. W.H.Wilkins (1898) p. 25.
19. I was Bahmanyar's student for three years (1947-50). He was the embodiment of modesty and scholarly excellence, and possessed high moral principles. His high proficiency in the Arabic language and literature had no rival among his peers.

20. The publication of Faculty and Letters, Telran University, No. 5, Aban 1319 / November 1940; editor: Dr. M. Moghaddam.
21. خلفاء بني اميه *Kholafaa-e Bani Omayyeh* ( The Umayyad Caliphs, 1946 : 112) translated from Arabic by Hassan Emami (چاپ رهمی ۳۸۰ صفحه)

### Part 3. THREE FARSI HAMLETS

1. F. Mojtabae's translation of a selection of Robert Frost's poems into Farsi (Morvarid: 2001) is an example.
2. This subsection consists of nineteen instances which are relatively of more substance for comment. There are more that the limitation of the study has had to ignore.
3. 'Word play and ambiguity have so far been studied from a variety of perspectives: philosophy, logic, semantics and syntactic, psycholinguistics, sociolinguistics, literary history, etc.'. (Delabastita, *There's a Double Tongue*, 1993: 56).
4. Playing on words which sound alike; a wordplay; a pun. (OED)
5. Meaning to impair fatally or effectually (Partridge, 1969: 146).
6. Shakespeare uses *matter* to mean 'good sense', 'To speak all mirth and no *matter*' (ADO, II.i. 344).
7. *Grave* also has been used as a verb (past participle: *graved/ graven*). 'graved in the hollow ground' (R 2. III.ii. 140). 'Where should be graven the slaughter of the prince' (R 3 IV. iii. 141).
8. *Occasions* means genitals and also necessities of nature; *extreme* means coital; and *person* means body.
9. Stephen Booth, *Shakespeare's Sonnets*, PP. 431-432, (quoted in Smith, 1994: 252)
10. 'The three trials of Oscar Wilde in 1895 forced the public to acknowledge the previously secret - or only half-recognized - world of sexual tradition between men. The Counsel put it to Wilde that he had 'written an article to show that Shakespeare's sonnets were suggestive of unnatural vice' to which Wilde replied: "On the contrary I have written an article to show that they are not. I objected to such a perversion being put upon Shakespeare". The work referred to, is *The Portrait of Mr. W. H.* (1889). It claims that ' the identity of Mr. W. H. to whom the sonnets were apparently dedicated was Willie Hughes, a boy actor'. (Hammond, 1996: 181)
11. 'Thy bed, lust stained, shall with lust's *blood* be spotted' (OTH, V.i.36). Othello intends the bed of this 'strumpet' (Desdemona), which he believes is stained with the semen of lust, to be spotted with her life's blood. He may have planned to stab Desdemona, though he stifles her at the lost moment.
12. *Cunt* the female external genital organs. (OED)
13. Shakespeare's mockery of sexual excitement includes other puns on *keen*.
14. *Edge* is used as a verb in Henry V and the first part of Henry VI meaning to sharpen / to whet: 'With spirit of honour edged more sharper than your swords' (H 5 III.v. 38). 'Thy edged sword' (H 6 A III. iii. 52).



15. The term *tenor* and *vehicle* have been coined by I. A. Richards, *The Philosophy of Rhetoric* (1936: 96)
16. 'Tower' has been used as the *vehicle* for 'cloud' : 'cloud towers' (TROIL. IV.152).
17. 'temple' is also the name of two inns of court in London: H 6 A II. v. 19 Temple garden; and H 4 A III. iii. 223 Temple hall.
18. 'slave' bears a bawdy meaning: a buggering boy. Athenian brothels were served by slaves hired out by their masters or kept by brothel-owners for sodomy.
19. Also meaning a sum of money paid to the lord by his tenant for permission to alienate or transfer his lands to another. '... his *fines*, his double vouchers, his recoveries' (HAM. V. i. 114-15)
20. The term 'deixies' ... is now used in linguistics to refer to the function of personal and demonstrative pronouns, of tense and a variety of other grammatical and lexical features which relate utterances to the spatiotemporal co-ordinates of the act of utterance. (J. Lyons 1977:637)
21. Other examples: *ههين ساعت* *hamin saa'at* (this very hour) , *همان شب* *haman shab* (that very night).
22. H. Blair in his *Lectures on Rhetoric and Belles Lettres* argues that the mixed metaphor 'is indeed one of the grossest abuses of this figure.' 1983: 192 (Quoted in Delabastita, 1993: 296).
23. OED *quietus*, also a discharge from office or duty: (1670) Had A. W. continued postmaster a little longer, he had, without doubt received his *quietus*.
24. My contact with two other Iranian universities to find out about a similar activity, was fruitless.
25. Shakespeare uses *moment* in the same sense in a peculiar (SLQD) passage : 'I have seen her die twenty times upon far poorer moment.' (ANTONY I. ii. 147).
26. This structure is of extensive usage in Farsi: *آدمکش* *a:damkosh* (man-killer), *جوان فریب* *javaan farib* (youth-deceiver)
27. This kind of metaphor is current in Farsi. Another example : *هیزم تنور طبع* *hizom-e tanoor-e taa'ib* (the fire-wood for the furnace of greed).
28. In Shakespeare's time *pray* was also used in the negative sense *نفرین کردن* *nefrin kardan* (curse) : 'to pray against thy foes' (H6A I. i. 43).
29. King : But now my cousin Hamlet, and my son- (to which Hamlet retorts):  
'A little more than keen and less than kind.'
30. In Iranian culture *جوان* connotes 'insufficient knowledge', and also collocates with 'ignorant' : *جوان و نادان* *javaan va naadaan* (young and ignorant).
31. Behazin's problem may have arisen from his ST (Bonney's French translation).
32. These epithets were showered on rulers in past centuries: *اسد سولت* *asad sowlat* (lion-might) was a current one.
33. Also means perfect stillness: in the *dead* of night (TWELF. I. v. 290)
34. *Requite* can be used in good or bad sense: to reward or to retaliate.
35. The flawed choice of *تنویش* *tashvish* (worry) for 'pin's fee' has been repeated in a new translation of *Hamlet* by Ali Mardan (1999: 51)
36. *Circumstance* in H6B is used to convey the sense of 'accident'. 'He that loves himself hath not essentially but by circumstance the name of valour.' (V. ii. 39)



37. As a verb used in *Antony and Cleopatra* means 'to make appear like an idiot'. 'The wild disguise has almost anticked us all' (II.vii. 132)
38. Lines 210 and 211 show Shakespeare's use of irony at one of its highest levels.
39. *Fat* also means 'fertile'. The marriage of a couple who produce many children can be termed as 'fat'. *Comedy of Errors* contains the use of the word in this sense: 'A fat marriage' (III. ii. 24)
40. There had been eighteen translations of *Hamlet* published in Russia before Pasternak's translation.
41. Rahimi further declares 'in the process of rewriting this play I have benefited from Farzad and Behazin's translations, specially from the latter's'. (1992:4)
42. Rahimi's substitution of the innocuous عشق (love) with جشن (bliss) which is quite short of the needed sense, is indicative of his overcautiousness.
43. The fewer number of personae in the TT has diminished its movement.
44. مدرسه راهنمایی *madreseh-e raahnamaa'i* (Guidance School) is an equivalent of Junior High-School, an intermediate school of a three-year duration.
45. Should the translation be made for a nation whose weekly holiday differs from the ST's it would suffice to replace it just with 'the weekly holiday'.
46. The interpolation of 'the rag-tags' into the play along with their irresponsible statements makes it easy to adapt to new situations.
47. Perhaps the choice of 'England' was influenced by the fact that Denmark at the time had closer ties with England than it had with France.
48. Rahimi portrays the Danish Court much like the offices of an Iranian monarch. To bring it more similarity he introduces a confidante to look after the daughter of the Court's most powerful figure.
49. Behazin's translation which has been extensively consulted by Rahimi has rendered the whole soliloquy.
50. The choice of درشت *dorosht* to modify داشت *dasht* sounds unsavoury. Perhaps the choice has been made because of the two being partially homophonous.
51. Hamlet's interpolation of the speech into the play is consistent with the content of the rag-tags' dialogue (3.2.3.3)
52. Iranians' religious culture regards it as sinful to inflict harm on wrong-doers in the sanctuary of a religious place.
53. 'To' in the translation of Farsi into English and vice versa may substitute تا *taa*, که *ke* and تا بیکه *taa in ke*.
54. The inclusion of Fortinbras in future translations of *Hamlet* for the page or the stage is highly recommended. It establishes order again and restores hope for life.

**The conversion table  
of  
lunar Hejira to Christian calendar**

from Hejira yr(s)	1	to	4	add	622	from Hejira yr(s)	698	to	730	add	600
"	5	"	37	"	621	"	731	"	763	"	599
"	38	"	70	"	620	"	764	"	796	"	598
"	71	"	103	"	619	"	797	"	829	"	597
"	104	"	136	"	618	"	830	"	862	"	596
"	137	"	169	"	617	"	863	"	895	"	595
"	170	"	202	"	616	"	896	"	928	"	594
"	203	"	235	"	615	"	929	"	961	"	593
"	236	"	268	"	614	"	962	"	994	"	592
"	269	"	301	"	613	"	995	"	1027	"	591
"	302	"	334	"	612	"	1028	"	1060	"	590
"	335	"	367	"	611	"	1061	"	1093	"	589
"	368	"	400	"	610	"	1094	"	1126	"	588
"	401	"	433	"	609	"	1127	"	1159	"	587
"	434	"	466	"	608	"	1160	"	1192	"	586
"	467	"	499	"	607	"	1193	"	1225	"	585
"	500	"	532	"	606	"	1226	"	1258	"	584
"	533	"	565	"	605	"	1259	"	1291	"	583
"	566	"	598	"	604	"	1292	"	1324	"	582
"	599	"	631	"	603	"	1325	"	1357	"	581
"	632	"	664	"	602	"	1358	"	1390	"	580
"	665	"	697	"	601	"	1391	"	1423	"	579

**LH, (Lunar Hejira):** At the time of this writing, May 2002, the lunar Hejira year is 1423 which, according to the table, can be converted to Christian year by adding 579 ( $1423+579=2002$ )\*.

**SH, (Solar Hejira):** In the reign of Reza Shah Pahlavi (1925 - 41), the use of Lunar Hejira calendar was substituted by Solar Hejira which has the same number of days as a Christian year. Because of the commencement of the Iranian New Year on 21st March, its conversion to Christian year will be made by adding 621 from 21st March through 31st December, and 622 from 1st January through 20th March. Now the Solar Hejira date is Ordibehesht 1381; therefore, its corresponding Christian date will be May 2002 ( $1381+621=2002$ ).

\* To make further conversions, for every 33 lunar years deduct 1 from the conversion figure (579), and add to your lunar year. There is another formula which makes the conversion of Lunar years into those of Christian more straightforward:  $\text{Lunar year} + 622 = \text{Christian year}$  (approximately).

## Hamlet's Soliloquies

Reading Hamlet's seven soliloquies in sequence will show the change of his mood. The following table provides easier reference for locating soliloquies:

Soliloquy	Location	Lines	Content	beginning with
1 <sup>st</sup>	I. ii	129-159	Hamlet's immediate reaction to his father's death and his mother's marriage to her husband's brother with 'most wicked speed' (l.156)	O that this too too sullied flesh would melt,
2 <sup>nd</sup>	I. v	92-112	The Ghost of Hamlet's father has told him that his death was in fact a murder. Hamlet swears to take vengeance.	O all you host of heaven! O earth! What else?
3 <sup>rd</sup>	II. ii	543-601	This is the longest of all Hamlet's soliloquies. He has welcomed a troupe of travelling players and has just heard a moving monologue from the lead player: Aeneas' tale to Dido about the slaughter of Trojans. Hamlet compares the player's overwhelming belief in his role to his own lack of resolve.	O what a rogue and peasant slave am I!
4 <sup>th</sup>	III. I	56-89	'To be or not to be' comes half way into the play. Claudius and Polonius are hidden from view. Hamlet enters to continue his reflections on action and inaction, being and non-being. This famous soliloquy is on a higher philosophical and metaphysical plane than all his others.	To be, or not to be, that is the question:
5 <sup>th</sup>	III. ii	379-390	This Hamlet's shortest soliloquy separates the confirmation of Claudius' guilt in the play scene and Hamlet's visit to his mother in her bedroom (the closet scene), intending to 'speak daggers to her, but use none' (l.387).	'Tis now the very witching time of night,
6 <sup>th</sup>	III. iii	25-96	Hamlet stumbles upon Claudius praying in the chapel. While it is an opportune moment for Hamlet to kill him, he convinces himself not to do so, believing that the soul of those killed at prayers would go to heaven.	Now might I do it, ... is a-praying.
7 <sup>th</sup>	IV. iv	32-66	Hamlet's last soliloquy is more philosophical and less violent than usual in its language, and is occasioned by Fortinbras' expedition to Poland.	How all occasions do inform against me,



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